# San Francisco Symphony Orchestra

# 1916-1917

VOL. VI

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# The San Francisco Symphony Orchestra

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*Performed at the Concerts of the San Francisco Symphony Orchestra*

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# SIXTH SEASON 1916-1917

Concerts

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**FRANCK—**

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**GLUCK—**

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**MENDELSSOHN—**

~~Music to~~ "A Midsummer Night's Dream" ..... 8th Pop
Overture, "Melusina," Op. 32 ..... 2nd Symphony

# SIXTH SEASON 1916-1917

Concerts

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Overture, "Marriage of Figaro" ..... 4th Pop
Symphony, "Jupiter," C Major ..... 11th Symphony, Palo Alto

## NICOLAI—

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## RIMSKY-KORSAKOW—

"Scheherazade," Op. 35, Suite Symphonique ..... 8th Symphony
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"Phaëton," Op. 30, Symphonic Poem ..... 7th Symphony
Prelude to "The Deluge" ..... 1st Pop, Berkeley

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t ..... 4th Symphony
(Unfinished) ..... 9th Pop, Berkeley
..... 7th Symphony
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## SCHUMANN, GEORGE—

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Symphonic Poem, "Vltava" (The Moldau) ..... 5th Pop

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Waltz, "On the Beautiful Blue Danube" ..... 9th Pop, Berkeley

## STRAUSS, R.—

Love Scene from "Feuersnot" ..... 9th Symphony
Morgen (Julia Culp) ..... 7th Symphony
Tone Poem, "Death and Transfiguration" ..... 3rd Symphony, 2nd Oakland

## THORLEY, WALTER HANDEL—

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## TSCHAIKOWSKY—

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"The Nutcracker Suite" ..... 1st Pop, Young People's
Concerto for Pianoforte, No. 1, B Flat Minor (Arthur Shattuck) ..... 10th Pop
Marche Slave, Op. 31 ..... 3rd Pop
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## SCHUBERT—

Symphony No. 5, in B Flat ..... 4th Symphony
Symphony No. 8, B Minor (Unfinished) ..... 9th Pop, Berkeley
"Ave Maria" (Julia Culp) ..... 7th Symphony
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Ständchen" (Julia Culp) ..... 7th Symphony

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Variations and Double Fugue on a Merry Theme, Op. 30 ..... 9th Symphony

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# SIXTH SEASON 1916-1917

Concerts

## WAGNER—

Bacchanale, "Tannhäuser" ..... 5th Symphony
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Overture, "The Flying Dutchman" ..... 7th Pop, 3rd Oakland
Overture, "Tannhäuser" ..... 5th Pop, 7th Pop, 3rd Oakland
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Prize Songs (Paraphrase, Wilhelmj) ..... 2nd Pop

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Overture, "Euryanthe" ..... 8th Symphony, 9th Pop, Berkeley
Overture, "Oberon" ..... 11th Symphony

## WEBER-WEINGARTNER—

Invitation to the Dance (Weingartner) ..... 3rd Pop, Young People's

# SOLOISTS

# SIXTH SEASON 1916-1917

PERCY GRAINGER, Pianist, December 8-10
Concerto for Pianoforte, A Minor, Op. 16 ..... Grieg
Suite, "In a Nutshell" ..... Grainger
(For Orchestra, Piano and Deagen Percussion Instruments)

JULIA CULP, Lieder Singer, January 19-21
"Freudvoll und Liedvoll" } "Egmont" ..... Beethoven
"Die Trommel gerühret" }
"Ave Maria" ..... Schubert
"Träume" ..... Wagner
"Ständchen" ..... Schubert
"Morgen" ..... Strauss

HORACE BRITT, Violoncellist
"Kol Nidrei," Op. 47 (January 28th, February 23rd) ..... Bruch
Concerto for Violoncello, A Minor, Op. 33 (March 16-18) ..... Saint-Saens

LOUIS PERSINGER, Violinist
Concerto No. 1 for Violin, G Minor, Op. 26 ..... Bruch
(January 25th) (Two Movements, March 23)
Violin Concerto in D Major, Op. 77 (March 2-4) ..... Brahms

ARTHUR SHATTUCK, Pianist
Concerto for Pianoforte, B Flat Minor, No. 1 (March 25th) ..... Tschaikowsky

# The San Francisco Symphony Orchestra

Maintained by
The Musical Association
of San Francisco

Alfred Hertz
Conductor

## Announcement
Season 1916-1917

## TO THE PUBLIC—FOREWORD

THE SAN FRANCISCO SYMPHONY ORCHESTRA, maintained by the Musical Association of San Francisco, begins the Sixth Season of its activities with the symphony concert which will be given in the Cort Theatre on Friday afternoon, October 27, 1916. This will be followed by a symphony concert every alternate Friday afternoon throughout the season, to and including Friday, March 30, 1917. A concert will also be given on each Sunday following the Friday symphony.

On the other Sundays of the Season the orchestra will give concerts devoted to music in its more popular forms.

The full orchestra will play at every concert. It is intended that the programs shall be varied and of sustained interest. Famous vocal and instrumental soloists will appear on the program from time to time.

In addition to the foregoing, fourteen concerts are contemplated as a matter of educational interest or in connection with musical festivals and concerts beyond the confines of this City, to acquaint the people of other communities with our work.

The orchestra will consist of eighty instrumentalists, augmented when the works require it. For the first time in the history of this City, no other engagements will interfere with the musicians devoting their time and artistic training to The San Francisco Symphony Orchestra. This emulates the example of the famous orchestras of Europe and of such cities of the United States as maintain a symphony orchestra on a permanent basis.

Mr. Alfred Hertz has been retained as the Musical Director of the Association and he will be the Conductor of the concerts.

The Musical Association of San Francisco, which is a voluntary association of citizens without any profit to themselves and indeed at special expense to themselves as Guarantors are carrying on this work in a community spirit for the recreation and welfare of the City. They will aim to deserve that generous patronage, approval and support which they bespeak from you.

The list of the Guarantors who make it possible for the Musical Association to maintain The San Francisco Symphony Orchestra will be made public at an early date.

## CONCERT DATES

Twelve symphony concerts will be given in the Cort Theatre at three o'clock on the following Friday afternoons:

| | | | |
|---|---|---|---|
| October | 27 | January | 19 |
| November | 10 | February | 2 |
| November | 24 | February | 16 |
| December | 8 | March | 2 |
| December | 22 | March | 16 |
| January | 5 | March | 30 |

## SEASON PRICES

| | Season tickets | Single tickets |
|---|---|---|
| Boxes containing 8 seats | $240.00 | |
| Boxes containing 6 seats (1st floor) | 180.00 | |
| Boxes containing 8 seats (Balcony circle) | 170.00 | |
| Boxes containing 6 seats (Balcony circle) | 150.00 | |
| Loges containing 5 seats | 150.00 | |
| Orchestra seats | 20.00 | $2.00 |
| Balcony, first 3 rows | 20.00 | 2.00 |
| Balcony, next 5 rows | 15.00 | 1.50 |
| Balcony, next 8 rows | 10.00 | 1.00 |
| Gallery, first 7 rows | 10.00 | 1.00 |
| Gallery, last 8 rows | 8.00 | .75 |

NOTE: This season consists of 12 concerts against 10 concerts last season.

## GUARANTORS' SEASON TICKET SALE

Sale of season tickets for the twelve Friday afternoon symphony concerts will open on September 25th for guarantors of record that day and will continue until October 6th.

## SUBSCRIBERS' SEASON TICKET SALE

Sale of season tickets for other subscribers will open October 9th and close October 20th.

Seats allotted to guarantors and subscribers, but not paid for before October 20th will be placed on public sale.

Single ticket sale will open at the box office of Sherman, Clay & Company October 23rd.

## SPECIAL NOTICE

From the present outlook it is probable that the Friday concerts will be over-subscribed. The Management, therefore, suggests that guarantors and subscribers secure their season tickets promptly. Orders for season tickets will be filled in order received.

Friday concerts will begin at three P. M. precisely.

**MAIL ALL ORDERS FOR TICKETS WITH CHECK**
to A. W. WIDENHAM, Secretary-Manager, 457 Phelan Building, San Francisco, Cal.

# Musical Association of San Francisco

Founded December 20, 1909 — Incorporated February 3, 1910

Maintaining

THE SAN FRANCISCO SYMPHONY ORCHESTRA

Alfred Hertz, Conductor

## OFFICERS

WM. SPROULE, *President*

JOHN PARROTT, *Vice-President* — JOHN D. MCKEE, *Treasurer*

A. W. WIDENHAM, *Secretary-Manager*

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A. C. Kains
J. B. Levison
Walter S. Martin
John D. McKee
L. F. Monteagle
John Parrott
Osgood Putnam
John Rothschild
Leon Sloss
William Sproule
Sigmund Stern

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John Parrott, Chairman
E. D. Beylard
Wm. H. Crocker
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*Ex-Officio* { Wm. Sproule, John D. McKee }

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Telephone Garfield 2819

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# The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - - Conductor

## First Pair of Symphony Concerts

Friday Afternoon, October 27, at 3 o'clock
Sunday Afternoon, October 29, at 2:30 o'clock

CORT THEATRE

MUSICAL ASSOCIATION OF SAN FRANCISCO
PROPERTY OF

### PROGRAM

1. BRAHMS.....Symphony No. 1, C Minor, Op. 68

   Un poco sostenuto-Allegro.

   Andante sostenuto.

   Un poco allegretto e grazioso.

   Adagio-Piu andante. Allegro non troppo ma con brio.

INTERMISSION

2. CHAUSSON.....Symphonic Poem "Viviane," Op. 5

3. SMETANA.....Overture "The Bartered Bride"

**Special Notice.**—The Friday concerts begin at 3 o'clock **precisely** and the Sunday concerts at 2:30 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the concert is over are requested to do so before the last number begins in order to avoid inevitable annoyance that comes to those who wish to remain. Ladies are requested to refrain from putting on hats and wraps until the end of the concert.

# FIRST POPULAR CONCERT

at

## Popular Prices

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# SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ - - - - - CONDUCTOR

## SUNDAY, NOV. 5

## CORT THEATRE 2:30 P. M.

1. Overture William Tell ..... Rossini
2. Nutcracker Suite ..... Tschaikowsky
3. Le Deluge ..... Saint-Saens
4. Marche joyeuse ècossaise ..... Debussy
5. Les Prèlude ..... Liszt

## PRICES

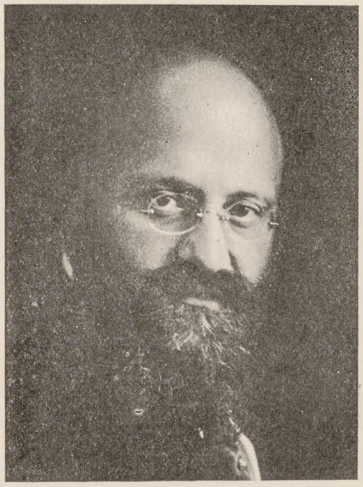
## 25c, 50c, 75c, $1.00

**Tickets on Sale SHERMAN CLAY & CO.**

**Commencing Oct. 30th.**

# The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - - Conductor



## SECOND PAIR OF SYMPHONY CONCERTS

## CORT THEATRE

**Next Friday Afternoon, November 10, 1916, at 3 o'clock**

**Next Sunday Afternoon, November 12, 1916, at 2:30 o'clock**

## PROGRAM

1. MENDELSSOHN.....“Melusina,” Op. 32
2. DEBUSSY....Tone Picture for Orchestra, (No. 2)—“Iberia”
   (First performance in San Francisco)
3. TSCHAIKOWSKY..Symphony No. 6 in B Minor (“Pathetic”) Op. 74

Tickets on sale beginning Monday at box offices of Sherman, Clay & Co. and at Cort Theatre from 9 a. m. on days of Concerts.

# Mercantile National Bank of San Francisco

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**464 California Street San Francisco, California**

# PROGRAM NOTES :: By Felix Borowski

## SYMPHONY IN C MINOR, NO. 1, OPUS 68

**Johannes Brahms**

Born May 7, 1883, at Hamburg
Died April 3, 1897, at Vienna

ALTHOUGH the first symphony by Brahms was produced in 1876 we know that as early as 1862 the German master had made sketches for the first movement which he showed to Albert Dietrich* in the summer of that year. Even before this Brahms had worked upon a symphony. "I have been trying my hand at a symphony during the past summer," he wrote to Schumann in January, 1855, "I have even orchestrated the first movement and composed the second and third." As a symphony this work was never completed, but at the suggestion of Julius Otto Grimm, who had helped him with advice in the orchestration, Brahms rewrote the work as a sonata for two pianos, and still later the first and second movements became the corresponding movement of the Concerto in D minor for piano, and the third a section of the "Deutches Requiem."

Meanwhile Brahms labored daily in bringing to perfection the technical mastery which he believed was not yet sufficiently advanced to warrant the composition or at least the completion of a symphony. He worked incessantly at contrapuntal problems, and for years kept up an arrangement with Joseph Joachim, by which their exercises should be mutually interchanged with a view of profitable criticism. Among other elaborate products of this kind was a Mass written entirely in canon. In the letters written by Brahms at this period there are occasional references to the C minor symphony. In 1862 he wrote to Dietrich* that the F minor quintet for strings was finished but that the symphony was still in process of composition. It was still incomplete in 1875, for Dietrich visited Brahms in that year at Zigelhausen and Brahms showed him several new works "among which," writes Miss Florence May,† "must have been the first symphony, upon the completion of which Brahms was at this time concentrating his attention, and it is probable that he also showed the sketches of the second symphony to his old friend."

*Albert Hermann Dietrich, who was born at Golk, near Meissen, in 1829, was a pupil of Moscheles and Julius Rietz and later (from 1851-1854) of Robert Schumann when that master was living at Dusseldorf. The year following the termination of his studies with Schumann, Dietrich undertook the conductorship of the Bonn concerts, but he became Kapellmeister at Oldenburg in 1861. Dietrich's compositions number an opera "Robin Hood," music to Shakespeare's "Cymbeline," a symphony in D, an overture—"Normannenfahrt," choral works, violin concerto, 'cello concerto, romance for horn and orchestra, chamber music and smaller instrumental and vocal compositions.

Dietrich was one of the few intimate companions of Johannes Brahms. The two friends met for the first time in 1853 at Dusseldorf. In his "Erinnerungen von Johannes Brahms" Dietrich wrote of this meeting, "Soon after Brahms' arrival in September, Schumann came up to me before the commencement of one of the choral society practices with mysterious air and pleased smile. 'Someone is come,' said he, 'of whom we shall one day hear all sorts of wonderful things; his name is Johannes Brahms.' And he presented to me the interesting and musical looking musician, who, seeming hardly more than a boy in his short gray summer coat, with his high voice and long fair hair, made a most agreeable impression. Especially fine were his energetic characteristic mouth, and the earnest deep gaze in which his gifted nature was clearly revealed."

†Life of Johannes Brahms, 1905, p. 142.

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When the work was finally brought to its conclusion Brahms elected to produce it at Carlsruhe, this comparatively unimportant center of musical activity having probably been chosen, as Miss May suggests, to test the symphony for his own satisfaction "in the comparative privacy of a small audience before submitting it to the searching ordeal of performance in either of the great musical centers of the Continent." This first production then took place November 4, 1876. Dessof* was the conductor, and the work was performed by the Grand-ducal orchestra from manuscript. A second performance followed a few days later at Mannheim, and a third at Munich, (November 15) both these being directed by Brahms himself, who also conducted the work at Vienna (December 17), at Leipzig (January 18, 1877), and at Breslau on January 23rd. Of the critical opinions expressed that by Hanslick of Vienna (*Neue Freie Presse*) reflected the opinions of many connoisseurs who looked upon Brahms as the last of the long line of famous German masters.

"The new symphony," wrote Hanslick, "displays an energy of will, a logic of musical thought, a greatness of structural power and a mastery of technique such as are possessed by no other living composer. It would be a sorry mistake to attempt to criticise a work so serious and difficult of comprehension immediately after hearing it for the first time. Various listeners may have found the music more or less clear, more or less sympathetic; the one thing that we may speak of as a simple fact, accepted alike by friends and foe, is that no composer has yet approached so nearly to the great works of Beethoven as Brahms in the finale of the C minor symphony." It must, however, be recorded that all the critics were not able to follow the insight which Hanslick, the chief of the Viennese critics, had gained in his understanding of Brahms' work. The *Wiener Zeitung* discovered "a want of inspiriting fancy, absence of sensuous charm, and a sullen asceticism almost amounting to insipidity." But even this reviewer was moved to rapture at "the strong, proud gait (that reminds one of the majesty of Beethoven) with which the finale strides out."

The C minor symphony was played for the first time in England at Cambridge, March 8, 1877. This production was the result of the honorary degree of Doctor of Music conferred by the University of Cambridge on the German master early in the year. It was a statute of the University that its degrees may not be conferred in *absentia*, but as Brahms declined, according to T. L. Erbe,† with some ungraciousness, to travel to England, or to write a new work as a thesis, the University authorities accepted Brahms' offer of his C minor symphony as his exercise, and this was entrusted to Joachim, who took the MS. score and parts to England and conducted it, as well as an overture of his

*Felix Otto Dessof (1835-1892) was a pupil of Moscheles, Dietz and Hauptmann in Leipzig. He was a conductor during a period of six years at the theatres of Chemnitz, Altenburg, Dusseldorf, Aix la Chapelle and Magdeburg. For fifteen years he was court capellmeister at Vienna which he left in 1875 to become director at Carlsruhe. Here he remained for six years.

†"Brahms," by T. Lawrence Erbe, 1905, p. 63.

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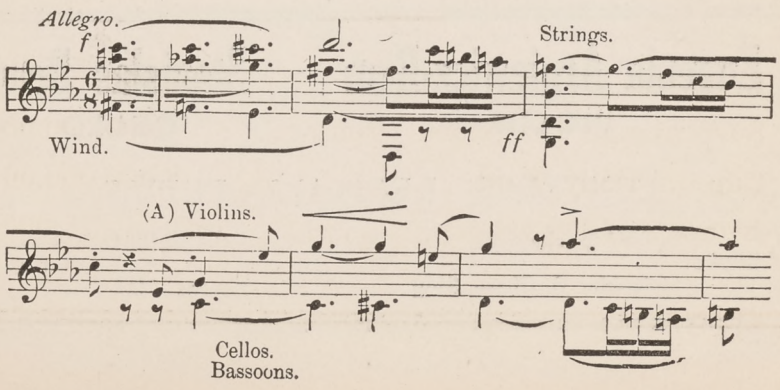
own, at the concert of the Cambridge University Musical Society. The remainder of the program was directed by Charles Villiers Stanford. The first production of the symphony in America took place the same year under Leopold Damrosch, in New York.

At a later period than this, in 1882, a curious incident happened in connection with the work. Brahms had performed his second piano concerto at Leipgiz, in January, the success of which had been less pronounced than at Vienna, Meiningen, Berlin, Hamburg and other towns. Hans von Bülow was at that time touring with the Meiningen Orchestra, of which he was conductor, and he bethought himself to take the orchestra to Leipzig and redemonstrate the beauties of the concerto for the benefit of the listeners of that town. In the middle of March he arrived, and devoted one entire concert of a series of three to works by Johannes Brahms. Bülow played the concerto himself, and the orchestra accompanied him without any conductor. The program also contained the orchestral variations on a theme by Haydn, and the C minor symphony. The eccentric director made mental notes during the progress of the symphony in regard to the fervor of applause. At the conclusion of the *Allegretto* Bülow convinced himself that the public demonstrations of approval were not sufficiently pronounced; he therefore encored the movement on his own account. Nor did his efforts to proselytize the listeners end there. At the conclusion of the work Bülow turned toward the audience and delivered an impromptu address in which he set forth not only a fervid panegyric upon the genius of Brahms, but a stinging rebuke to those who had failed to give it due appreciation.

The instrumentation of the C minor symphony calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettle-drums and strings.

I. The main movement is preceded by an Introduction (*Un poco Sostenuto*, C minor, 6-8 time) the material of which is related to the matter presented in the following *Allegro*. The principal subject of this does not begin at the outset of the *Allegro* but in the first violins, four measures after it has started:

No. 1



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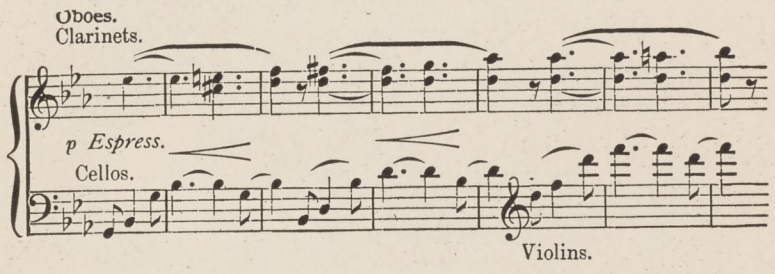
This is worked over at considerable length, and the second theme makes its appearance in the woodwind in E flat major. Note the persistent suggestions of the principal subject in the accompanying parts:

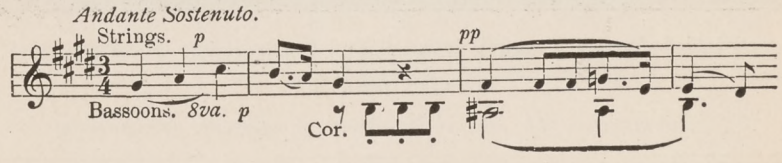
No. 2.




The Development is of great elaborateness. It opens with a working out of the principal subject, but all the material of the first part is woven into the contrapuntal fabric. The Recapitulation brings back the principal themes in the usual keys, and a *coda,* based on the material which opened the movement, brings this division of the symphony to an end.

II. (*Andante sostenuto,* E major, 3-4 time.) The theme opens in the strings:

No. 3.




Sixteen measures after it has begun the woodwind brings forward a continuing section. This is followed by a new idea presented by the first violins, and a passage in which, in succession, the oboe and the clarinet take a prominent part. There is development and a partial return of the material heard at the beginning of the movement, some of it being sung by a solo violin.

III. There is no *scherzo,* but in its place a movement (*Un poco allegretto e grazioso,* A flat major, 2-4 time) "which," says Grove, "is not a *Scherzo* so much as a sort of national tune or Volkslied of simple sweetness and grace." The opening subject is brought forward by the clarinet, and later by the first violins:

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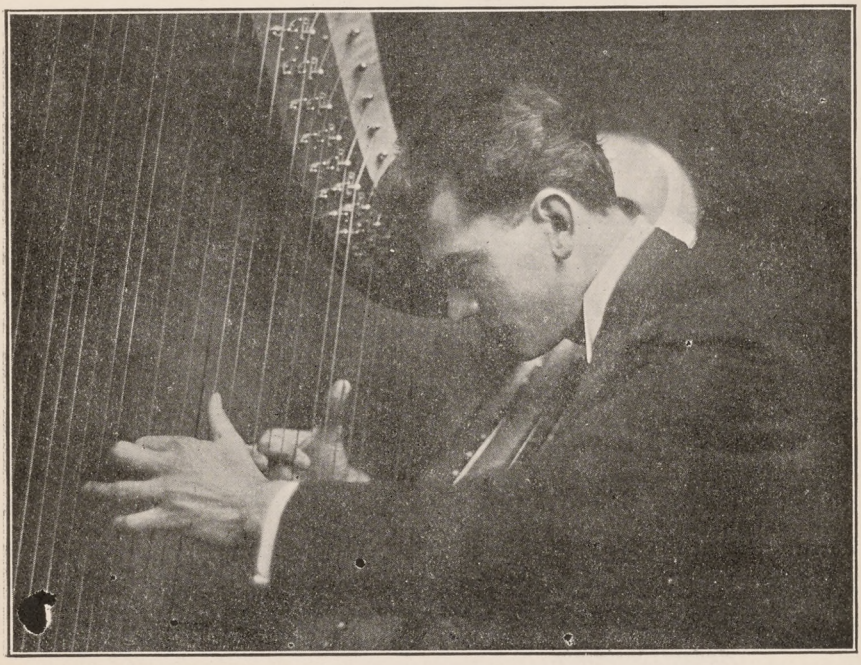

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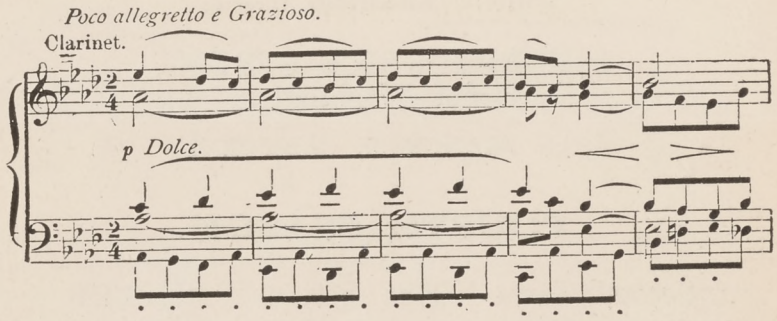
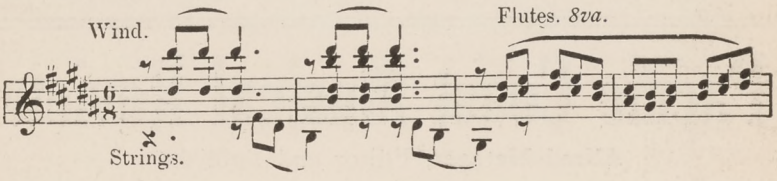



Following this comes a new figure in the woodwind, and there is a partial rehearing in the clarinet of the subject which opened the movement. The second part (in reality a *Trio,* although not so named on the score) brings forward a contrasting theme in B major, 6-8 time:

No. 5.




The third part does not repeat the first in its entirety, nor even are the subjects presented thematically exact. This concluding division is in reality more of a suggestion than a representation of the opening section.

IV. The Finale (in this trombones are employed for the first time in the work) opens with an Introduction (*Adagio,* C minor, 4-4 time) 61 measures long. The three descending notes in the lower strings and double-bassoon are given development in later portions of the movement, and the theme in the first violins, immediately following them, is a foreshadowing of the principal subject of the main division. In the middle of the Introduction a passage of considerable import makes its appearance (*Piu Andante,* C major) in a motive for the first horn, the muted strings tremulously sustaining the harmony, and being reinforced by the sombre notes of the trombones.

The movement proper (*Allegro non troppo, ma con brio,* C major, 4-4 time) begins with the principal subject in the first violins:

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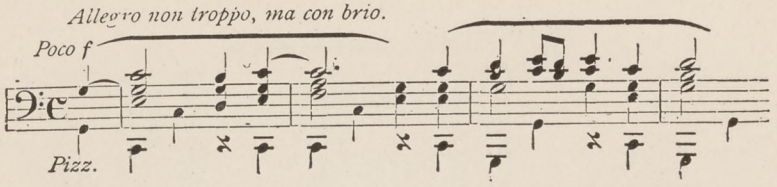
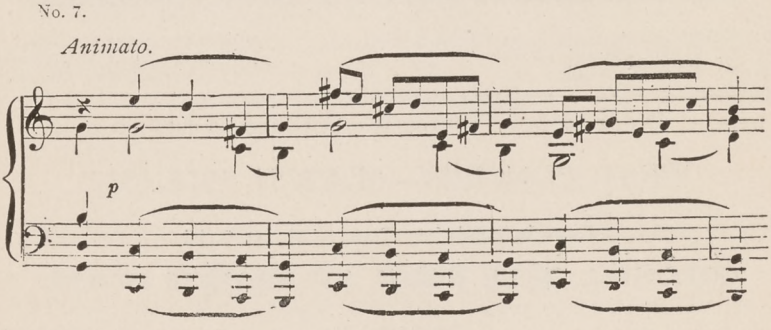



At the production of the symphony in Vienna there was much talk about what was considered by many to be an intentional allusion in this subject to the opening theme of the Finale of Beethoven's ninth symphony. Of this similarity, which is more of spirit than of notes, Miss Florence May in her biography of Brahms wrote: "There is no doubt whatever that everybody who listens to Brahms' first symphony thinks immediately on the entrance of the final *allegro*, of Beethoven's ninth. The association passes with the conclusion of the subject; Brahms' movement develops on its own lines, which do not resemble those of Beethoven."

The principal theme is followed by considerable development, in which figures the horn motive that had been heard in the course of the Introduction. The second subject is announced, *piano*, by the strings, the accompanying bass being taken from the three descending notes that opened the Introduction:

No. 7.




There is a further melody of a vigorous character stated *ff* by the violins, and a triplet figure that plays an important part, following which the first theme returns more fully scored than at the beginning of the movement. Development and episodical material now succeed. The Recapitulation does not bring forward the principal theme, but the second subject in C minor. The movement closes (*Piu Allegro*, 2-2 time) with a *coda* in which a new idea is announced by the strings.

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# PROGRAM NOTES ::

## SYMPHONIC POEM, "VIVIANE"

**Ernest Chausson**
Born—Paris 1865
Died—July 10, 1899

"VIVIANE" was performed in Paris, 1884. In a revised form it was given again at a Lamoureux concert, 1888. Its first performance in the United States was at Chicago (Theodore Thomas), 1898.

The Viviane of the French legends is not the Vivien of Tennyson. This treacherous and malignant wanton was not in Chausson's mind. Mr. George Saintsbury says in his discussion of the Merlin stories, that the earliest versions give a much more favorable account of the conduct and motive of the heroine than that which Tennyson gives. For purposes of poetic contrast he blackened her character. In the older French versions Merlin was at first the Celtic Mercury. Later he was bard, warrior, savant and prophet. Viviane was a wood fairy more beautiful than snow-necked swan. Her home was in the Forest of Brocéliande.

In Chausson's version he first describes, musically, a love-scene between Merlin and Vivien in the forest. We hear trumpet-calls. King Arthur's men are searching the forest for the Enchanter. This recalls Merlin to his sense of duty and he tries to escape from Vivien's arms and fly from her. Then follows the enchantment of Merlin by Vivien, who, in order to keep him, puts him to sleep and surrounds him with flowering hawthorn bushes.

* * * * *

Chausson died from a bicycle accident at Limay. He was a pupil of Massenet and Cesar Franck; secretary of the National Society of Music in France, and composer of an opera, "Le Roi Arthus" (1913), two smaller dramatic works, several songs, three symphonic poems, of which "Viviane" is the best known. He was a broad-minded admirer of works of Wagner and of contemporaries. He was a composer of great refinement, possessed of a delicate sensitive nature which was prone to a gentle melancholy.


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# PROGRAM NOTES :: By W. H. Humiston

## OVERTURE TO "THE BARTERED BRIDE"

**Friedrich Smetana**

Born March 2, 1824, at Leitomischal, Bohemia
Died May 2, 1884, at Prague

"THE BARTERED BRIDE," a comic opera in three acts, text by Karl Sabina, was performed for the first time at Prague, on May 30, 1866. It was first performed in this country at the Metropolitan Opera House, in New York, on February 19, 1909. The opera is a rollicking, lively picture of Bohemian peasant life, with a deal of real "folk-dancing," and with plenty of humor of a healthy sort. Melodically the opera is rich—and the overture is not a whit behind the opera itself. It fairly bubbles over with the true spirit of comedy.

Smetana is one of the group of Bohemian composers, in fact the founder of the school, in which Dvorak and Fibich were his followers. He was also one of Wagner's disciples, and aimed to do for his own country what Wagner was doing for Germany. He was not one of Wagner's echoes, however, but possessed a distinct individuality of his own. His first opera, "The Brandenburgers in Bohemia," performed in 1866, was followed during the same year by "The Bartered Bride," "Dalibor" came in 1868. In 1872 Smetana finished the composition of "Libussa," a "national" opera on a historical subject; Libussa having been a princess famous in Bohemian history.


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PROGRAM

1. MENDELSSOHN.....Overture, "Melusina," Op. 32

2. DEBUSSY....Tone-Picture for Orchestra, (No. 2)—"Iberia"

   I. By the Streets and by the Wayside
   II. Perfumes of the Night
   III. The Morning of a Fête Day

   (First time in San Francisco)

INTERMISSION

3. TSCHAIKOWSKY.....Symphony No. 6 in B Minor ("Pathetic"), Op. 74

   Adagio, Allegro non troppo
   Allegro con grazia
   Allegro, molto vivace
   Finale, Adagio lamentoso

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2. CESAR FRANCK.....Symphonic Poem "Les Eolides"

3. STRAUSS..Tone Poem "Death and Transfiguration," Op. 24

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# PROGRAM NOTES :: By Felix Borowski

## OVERTURE, OPUS 32, "MELUSINA"

**Felix Mendelssohn-Bartholdy**

Born Feb. 3, 1809, at Hamburg
Died Nov. 4, 1847, at Leipzig

PRECISELY why Mendelssohn was moved to the composition of his overture to the "Legend of the Lovely Melusina," is explained in the following, drawn from a letter written April 7, 1834, to his sister Fanny:

"I wrote this overture for an opera of Conradin Kreuzer's, which I saw this time last year in the Konigstadt Theatre. The overture (I mean Kreuzer's) was encored, and I disliked it exceedingly, and the whole opera quite as much; but not Mlle. Hahnel, who was very fascinating, especially in one scene, where she appeared as a mermaid combing her hair; this inspired me with the wish to write an overture which the people might not encore, but which would cause them more solid pleasure; so I selected the portion of the subject which pleased me (exactly corresponding with the legend) and, in short, the overture came into the world, and this is its pedigree."

Kreuzer's opera, written to a text by the Austrian poet Grillparzer, was produced at the Konigstadt Theatre, February 27, 1833. The libretto of this work the poet had offered to Beethoven in 1823 and it would seem that the latter at one time seriously considered its composition as an opera.

Mendelssohn set to work upon his overture in 1833 at Berlin and brought it to completion November 14, of the same year, at Dusseldorf, where he had, on October 1, entered upon his duties as musical director in the town. That the composer was satisfied with the work he was doing upon the overture it is possible to believe, for he wrote in October to his sister Rebecca, "I think that the overture to 'Melusina' will be the best thing that I have so far done." The first production of the work took place at the third concert of the Philharmonic Society, of London, given at the Hanover Square Rooms, April 7, 1834. Moscheles was the conductor. At the first rehearsal of the overture Moscheles wrote to Mendelssohn:

"I have read and studied your overture with ever growing interest; and let me say in the fewest possible words that it is a splendid work. It is marked by vigorous and spirited conception, unity and originality. Thus impressed I proceeded to the first rehearsal, after having gone through it privately with Mori.* But it was not an easy matter to moderate the orchestra in the piano parts; especially at the outset they would make a desperate plunge and the trumpets were somewhat surprised at having to fall in with 7th on C. I winced and groaned and made them begin three times. The contrasting storms went as if Neptune held the scepter; but when the voices of the Sirens were to disarm that boisterous ruler I had to call for piano! piano! piano at the top of my

*Nicholas Mori (1796-1839) was the concertmeister of the Philharmonic Orchestra and of other orchestras in London. He was born in London and studied the violin with Viotti.

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voice, bending down á la Beethoven, and in vain trying to restrain the ferocious violins and basses. However, at a second reading things went better. The work was studied with the liveliest interest and received with the fullest appreciation."

Mendelssohn's reply to this letter contained much interesting information as to the interpretation of his work. The difficulty of getting the pianos observed was, he said, due to his own fault in having omitted to make all the marks of expression one degree weaker than those indicated in the score. "Where there is a *p* in the wind instruments it should be *pp;* instead of *mf, piano;* instead of *f, mf.* The *pp* alone might remain, as I particularly dislike *ppp.*"

With these alterations "the whole thing," wrote Mendelssohn, "would sound twice as mermaidish."

At the first production the overture was entitled "Overture to 'Melusine,'" or "The Mermaid and the Knight." When the work was played again, May 8, 1834, at a concert given by Moscheles it was named on the programme "The Knight and the Mermaid." At a later date Mendelssohn revised his "Melusina" and in the new form it was given for the first time November 23, 1835 at a Pension Fund concert of the Gewandhaus Orchestra, Leipzig, under the direction of C. G. Muller. In October, 1836, the overture was published in score; the orchestral parts had appeared in the previous April.

The story with which the legend of Melusina is concerned is derived from ancient Celtic sources. Melusina, according to some versions a fairy and to others a mermaid, is married to the Count Raymond of Lusignan, whose castle has been built by enchantment. It is her fate to turn once a week into a mermaid—or into a serpent—and before wedding the Count she exacts from him the promise that upon one day each week he will permit her to retire to seclusion and will not seek to discover the reason for such retirement. The husband's curiosity gets the better of his discretion and his oath and he discovers the lovely Melusina in the throes of transformation, whereupon, with a great and bitter cry, she leaves him and is said to return and give warning by her appearance and her shrieks whenever any of the race of Lusignan is about to die. The tale is common in the folk-stories of the Spanish, Germans, Dutch and Bohemians.

Mendelssohn's overture begins with a principal theme (*Allegro con moto,* F major, 6-4 time) the undulating character of which may be taken as the motive of Melusina. The key changes to F minor and a new and more vigorous idea is given out by the strings. Possibly this theme was connected in Mendelssohn's mind with the Count Lusignan. The true second theme, expressive in character, enters in the first violins in A flat major. Development of the Melusina motive takes place, in the course of which an episode is sung by the oboe. There is then taken up the working out of the vigorous theme which followed the principal subject in the exposition. Recapitulation follows, and there is a coda in which the undulating figure of the opening theme figures largely.

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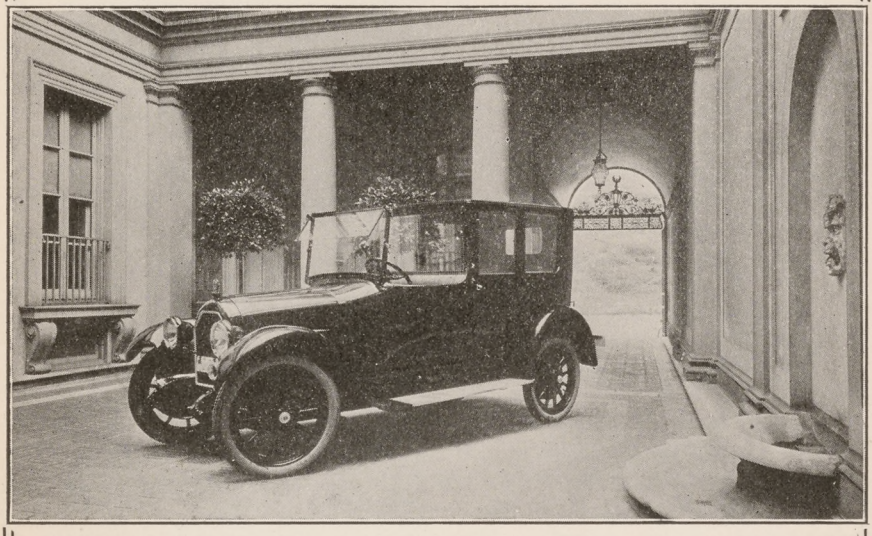

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# PROGRAM NOTES :: By Felix Borowski

## "IBERIA," IMAGES POUR ORCHESTRE, NO. 2

**Claude Achille Debussy**
Born Aug. 12, 1862, at St. Germain

UNDER the title "Images," Debussy has composed two sets of piano compositions and a groupe of three orchestral works. The first series of piano pieces was composed in 1905, and comprised the following numbers: "Reflets dans l'eau," "Hommage à Rameau" and "Mouvement." The second set appeared two years later; it was made up of three pieces: "Cloches à Travers les Feuilles," "Et la Lune Descend sur le Temple qui fut," and "Poissons d'or." This series was first played at the Cercle Musical by R. Vines.

The orchestral "Images" have nothing in common with the previously mentioned piano compositions except their generic title. Debussy has given them the following names: 1. "Gigue Triste;" 2. "Iberia;" 3. "Ronde de Printemps."* "Ronde de Printemps" was written in 1909, and produced at the Salle Gaveau, Paris, March 2, 1910, at the third of four concerts of modern French music organized by the publisher, Jacques Durand.

"Iberia" was composed in 1909, and it received its first presentation at one of the Concerts Colonne, Paris, February 20, 1910. Gabriel Pierné was the conductor. The program also included excerpts from Schumann's "Manfred" and César Franck's "La Redemption," and Saint-Saëns' Concertstück for violin was played by Touche. As at previous performances of works of Debussy, the public reception of "Iberia" was a mixture of cordiality and of hostile indignation. There was much applause mingled with shrill whistling and other noises. A second interpretation of "Iberia" was presented by the same orchestra, February 27. The first performance of the work in America was given by the Philharmonic Society of New York, January 3, 1911, at a concert devoted entirely to French compositions. Gustave Mahler was the conductor.

The significance of the title given by Debussy to this piece will be made clear when the hearer is reminded that Iberia was the ancient Greek name for the country known to the Romans as Hispania, and to us as Spain.

The orchestra called for by the score of "Iberia" comprises piccolo, three flutes (one interchangeable with a second piccolo), two oboes, English horn, three clarinets, three bassoons, double bassoon, four horns, three trumpets, three trombones, tuba, kettledrums, side drum, tambourine, castanets, xylophone, celesta, cymbals, three bells, two harps and strings. The work is divided into the following sections:

1. *"Par les rues et par les chemins"* ("In the streets and by the wayside"). *Assez animé (Dans une rythme alerte mais précis).*
2. *"Les parfums de la nuit"* ("The odors of the night") *Lent et rêveur.* The movement leads into
3. *"Le matin d'un jour de fête"* ("The morning of a fête day"). *Dans un rythme de Marche lointaine, alerte et joyeuse.*

*"Ronde de Printempts" was produced for the first time in America, November 15, 1910, by the New York Philharmonic Society.

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# PROGRAM NOTES :: By Felix Borowski

## SYMPHONY NO. 6 ("PATHETIC"), B MINOR, OPUS 74.

**Peter Iljitsch Tschaikowsky**

Born May 7, 1840, at Wotkinsk
Died Nov. 6, 1893, at Petrograd

TSCHAIKOWSKY composed, or sketched, a sixth symphony before the "Pathetic" symphony in B minor came into existence. The sketches for this work were made on the voyage from America to Hamburg in the Spring of 1891. It would appear that much of the composition was brought into existence; but in one of those periods of depression, of doubt in his own genius as a creator, Tschaikowsky destroyed his work. " . . . . The symphony is only a work written by dint of sheer will on the part of the composer; it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable and irrevocable." Thus the Russian master wrote to his nephew Davidow in December, 1892.

In February, 1893, the first mention of the "Pathetic" symphony occurs in a letter written by Tschaikowsky to his brother, Anatol. He alludes to it as wholly occupying his thoughts. "I believe," said the composer, "that it comes into existence as the best of all my works." We hear more of the symphony in a letter written the following day to Davidow. This communication is important enough to warrant the fullness of the following quotation:

"I must tell you how happy I am about my work. As you know, I destroyed a symphony which I had partly composed and orchestrated in the Autumn. I did wisely, for it contained little that was really fine—an empty pattern of sounds without inspiration. Just as I was starting on my journey (the visit to Paris in December, 1892) the idea came to me for a new symphony. This time with a program; but a program of a kind which remains an enigma to all—let them guess it who can. The work will be entitled 'A Program Symphony' (No. 6). This program is penetrated by subjective sentiment. During my journey, while composing it in my mind, I frequently shed tears. Now I am home again; I have settled down to sketch out the work, and it goes with such ardor that in less than four days I have completed the first movement, while the rest of the symphony is clearly outlined in my head. There will be much that is novel as regards form in this work. For instance, the Finale will not be a great *Allegro,* but an *Adagio* of considerable dimensions. You can imagine what joy I feel in the conviction that my day is not yet over, and that I may still accomplish much. Perhaps I may be mistaken but it does not seem likely. Do not speak of this to any one but Modeste."

Yet the composition of the symphony was not managed with the celerity which Tschaikowsky had alluded to in the letter previously quoted. In August, 1893, Tschaikowsky speaks of sitting all day over two pages, and of the difficulty which the orchestration brings to him.

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In this same month he writes to his favorite nephew, Davidow,* that the symphony is quite the best and particularly the most sincere of any work he had written. "I love it," said Tschaikowsky, "as I have never loved any one of my musical offsprings before."

The symphony was composed at Klin, a two-storied country house with a pretty garden around it, and the high road to Moscow passing through the woods by which the dwelling was surrounded. Tschaikowsky found rest and contentment in this secluded spot; but on October 19, 1893, he left Klin, never to return, and, it would seem, with a premonition that he was viewing for the last time the surroundings that he loved. As the train sped through Frolovskoe and the churchyard with its vista of little gleaming stones came into view, Tschaikowsky pointed out the place and said, "I shall be buried there, and people will point out my grave as they go by." Moreover, he repeated to Taniew his desire to find a last resting place in the tranquil field of death that he had passed.

And, so in no apparent mood of sadness, but in a spirit of resignation to anything that Fate might bring, Tschaikowsky went on to the capital. The sixth symphony was to be produced October 28. At the rehearsals the work seemed to make no particular impression on the players, and Tschaikowsky, whose gentle soul was abnormally sensitive to outward influences, felt despondent as to the outcome of the concert. If he had any fears that his work would fail to win the triumph he expected, the result showed that those fears were justified. The symphony gained only a moderate success. It was applauded, and Tschaikowsky was recalled; but of the extraordinary enthusiasm, the deeply moved feeling that later the symphony aroused there was but little evidence at the first production.

At the concert of the Imperial Musical Society, at which the sixth symphony was first performed, there was also played the overture to "Carmosine," an unfinished opera by Laroche; two dances from Mozart's "Idomeneo" and Tschaikowsky's first concerto for pianoforte, the solo part of which was interpreted by Adele Aus der Ohe.

The morning after the concert Tschaikowsky decided to send his work to the publisher, Jurgenson, of Moscow. He could not, however, decide upon a title. The name "program symphony" had been abandoned. Modeste, the composer's brother, suggested "Tragic Symphony." Tschaikowsky was not pleased either with this. Modeste left the room while his brother was still in a state of indecision. Suddenly the word "Pathetic" occurred to him, and Modeste turned back to suggest it to his brother "I remember as though it were yesterday," said Modeste, in his biography of the composer, "how my brother exclaimed, 'Bravo, Modeste. Splendid! Pathetic!' Then and there he added to the score the title by which the symphony has always been known."†

On November 1st Tschaikowsky went to a performance of Ostrow-

*The "Pathetic" Symphony is dedicated to him.

†The title "Pathetic" also has been employed for a symphony by the Croatian composer, Edmund Mihailovitch.

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sky's play, "A Warm Heart." There was a discussion in the dressing room of the actor Warlamow concerning spiritualism. The actor in his jesting way protested against "those abominations which reminded one of death." "There is plenty of time," laughed Tschaikowsky, "before we have to reckon with this snub-nosed horror; it will not come to snatch us off just yet! I feel that I shall live a long time." But the Russian master boasted overmuch. Five days later he was dead.

The first performance of Tschaikowsky's symphony given in America was at a concert of the New York Symphony Society, March 6, 1894.

I. There is an Introduction (*Adagio,* B minor, 4-4 time) eighteen measures long, in which the principal theme of the main movement is foreshadowed in the sombre subject put forward at once by the bassoon. *Allegro non troppo* (same time and key). The lower strings announce the principal theme.

There is much development of this and of subsidiary material—particularly of a sixteenth note figure tossed back and forth between the strings and wind. There is a cumulative crescendo leading to a climax, which, subsiding, leaves the violoncellos muttering beneath the sinister chords set forth by the tuba and trombones. The second theme enters in the violins and 'cellos after this.

Another section of the subject follows in the flute, its ascending figure imitated by the bassoon, and the first division of the theme returns with more sonorous instrumentation. There is a general subsidence, and the clarinet sings very softly a closing reminiscence of the subject. With a *fortissimo* chord the Development is ushered in with fierce passage in the strings. The principal theme is worked out by the first violins and the basses successively. Episodical matter is interpolated with the development of the principal theme; but there is no development of the second subject. The Recapitulation presents the same subject as before. The second theme appears in B major. The Coda brings forward a new idea, in which, over a descending passage, *pizzicato,* in the strings, the brass intone a solemn subject.

II. (*Allegro con grazia,* D major, 5-4 time). The theme commences at once in the violoncellos. The whole first portion of the movement is built on the material. The Trio brings a new theme in the first violins and 'cellos on an organ-point consisting of repeated D's in the bassoons, basses and kettle-drums. The organ-point is forty measures long. After sundry attempts in the wind to return to the subject of the first part, it finally reappears in the violins and violoncellos. There is a coda, based, like the Trio, on an organ-point.

III. (*Allegro molto vivace,* C major, 12-8 (4-4) time). The movement opens with the light figure heard alternately in the strings and woodwind, a subject which is given extensive development. In conjunction with this there is presented by various wind instruments a figure of march-like character, which eventually appears as a definite march theme put forward in E major by the clarinet, with the triplet figure dancing beneath it in the lower strings.

There is development of this material, following which the first

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HAYDN .....String Quartet, Op. 64, No. 5
BRAHMS .....Clarinet Quintet, Op. 115
FRANCK .....Piano Quintet

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portion of the movement returns. The march-like figure is again continually suggested. It grows in intensity; there are furious scale passages thrown at each other by the strings and wind, and the march theme is shouted forth triumphantly by the full orchestra. This material is persistently employed to the end of the movement.

IV. (*Adagio lamentoso,* B minor, 3-4 time). The movement is based on two themes, of which the first is set forth, without introduction, by the strings. The second subject is given to the violins and violas over a syncopated figure in the horns. After this theme has been worked over to a sonorous climax a return is made to the subject which opened the movement. At the close of this there are ten measures in which the brass intone solemn harmonies, after which the Coda sets in with a subject in the muted strings, derived from the second theme. The whole of this section is built on the organ-point of syncopated B's played by the double basses.

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Friday Afternoon, November 24th, at 3 o'clock

Sunday Afternoon, November 26th, at 2:30 o'clock

CORT THEATRE

### PROGRAM

1. BEETHOVEN.....Symphony No. 7, A Major, Op. 92
   - I. Poco Sostenuto—Vivace
   - II. Allegretto
   - III. Scherzo, Presto—Trio, Assai meno presto
   - IV. Finale, Allegro con brio

INTERMISSION

2. CESAR FRANCK.....Symphonic Poem, "Les Eolides"

3. STRAUSS..Tone Poem, "Death and Transfiguration," Op. 24

**Special Notice.**—The Friday concerts begin at 3 o'clock **precisely** and the Sunday concerts at 2:30 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the concert is over are requested to do so before the last number begins in order to avoid inevitable annoyance that comes to those who wish to remain. Ladies are requested to refrain from putting on hats and wraps until the end of the concert.

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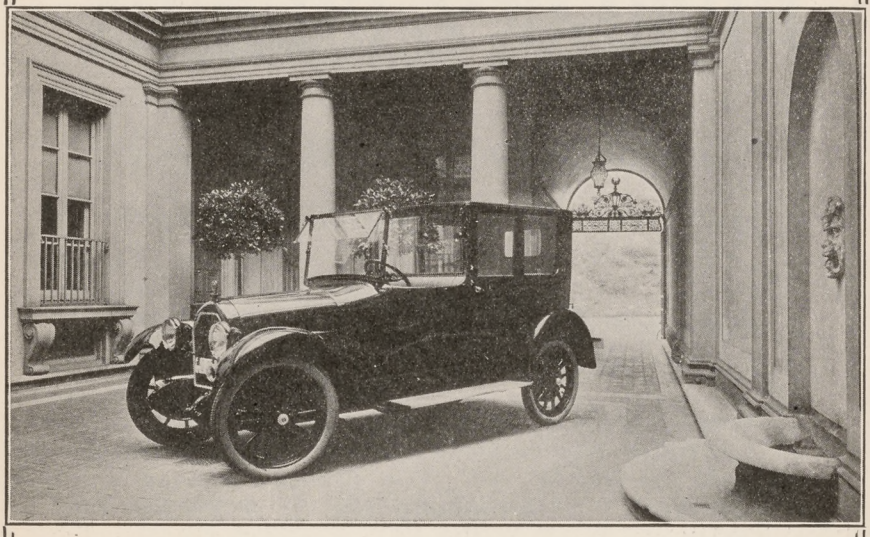

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# PROGRAM NOTES :: By Caryl B. Storrs

## SYMPHONY NO. 7, A MAJOR, OP. 92 Ludwig van Beethoven

Born Dec. 16, 1770, at Bonn
Died Mar. 26, 1827, at Vienna

THERE is some uncertainty as to the precise dates, both of the beginning and the completion of Beethoven's seventh symphony. Sir George Grove, whose monumental, comprehensive and authoritative Dictionary of Music is the Encyclopedia Britannica of the musical world, asserts that the work was finished during the spring of 1812. Thayer declares that at this time it had barely been begun, while J. C. Pro'homme states that the symphony was well under way in the winter of 1811. Beethoven recorded upon the title page of the manuscript the day and year of its conclusion, but it is said that the binder, who had been ordered to put a cover on the work, cut the edges of the paper so close that Beethoven's date was clipped away.

While it is probable, says Felix Borowski, that this date was May, 1812, it must be remembered that Beethoven had made sketches for the symphony as early as 1811, and possibly even during the year 1810. It was not, however, until December 8th, 1813, approximately 100 years ago, that the seventh symphony was revealed by its first performance in the large hall of the University of Vienna. The occasion was a concert arranged by Maelzel for the benefit of the Austrian and Bavarian soldiers wounded at the battle of Hanau. Maelzel, who was on intimate friendly terms with Beethoven at this time, was well known to the amusement seekers of the Austrian capital. In 1812 he had opened a curious exhibition in which might be seen a decidedly miscellaneous collection of artistic and scientific objects. He had assembled statuary, bronzes, paintings and, as a special and novel feature, a large galvanic battery with which experiments were conducted for popular edification. But the great attractions of Maelpel's exhibition were his mechanical instruments. He had constructed an automatic trumpeter which played a French cavalry march to Maelzel's piano accompaniment. There was also a panharmonicon, reproducing the effects of a military band, and for which the inventor had arranged Haydn's "Military" symphony, the overtures to Chrubini's "Lodoiska" and Handel's "Alexander's Feast," as well as two marches by the then youthful pianist, Mocheles. Maelzel, astute mechanician that he was, perceived that a composition by Beethoven would greatly enhance the popular box-office value of his panharmonicon, and, as "battle" pieces were at that time a much respected form of composition, he proposed to Beethoven the composition of such a work as a sure money-maker for them both. As Maelzel was about to depart from Vienna to London, and as an English victory would be a politic and timely subject for musical interpretation, he suggested to Beethoven that he write a work entitled "Wellington's Victory at Vittoria." Beethoven not only fell in with this idea, but actually conceived the plan of accompanying his friend and the panharmonicon to England. It was, however, necessary to raise money for the expedition,

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and Maelzel planned to produce the battle piece, with some other works, at a charity concert, in order that the interest of the public might be stimulated and further performances be profitably arranged for himself and his friend. Beethoven approving of this idea, the "Wellington Victory" was returned to him to be made over for full orchestra, and Maelzel busied himself with preparations for the concert. Several renowned musicians were in Vienna at the time and a number of these—Dragonetti, Meyerbeer, Hummel, Romberg, Spohr and others—consented to appear in the orchestra.

The program was to commence with the new Symphony No. 7, and "Wellington's Victory" was to close the concert. Between these works Maelzel's mechanical trumpeter was to play marches by Dussek and Pleyel to the accompaniment of the full orchestra. Franz Gloggl, a young musical journalist of the day who was admitted to the rehearsals, has left an interesting account of these preparatory performances. At one point in the symphony the first violins stopped playing, and Beethoven was told that the passage he had written was impossible of execution. Beethoven replied, with unusual urbanity under such circumstances: "If the gentlemen will take the music home and practice it, everything will be all right." The advice was generally followed, and we have it on the authority of Gloggl that the work of the violins at the next rehearsal was all that could be desired. So great was the success of the concert that it was repeated four days later—on Sunday, December 12th, 1813. There was such a demand for tickets that Gloggl —who was eager to be present—was unable to obtain one. It is an instance of Beethoven's good nature that the young journalist was invited to accompany the composer in his cab. They started an hour and a half before the hour announced for the concert to begin, and Gloggl took charge of the scores. Beethoven sat back in a corner of the carriage, absorbed in his works, and Gloggl noticed that from time to time he indicated the tempi of the movements with his hand. When they arrived at the hall Beethoven directed his companion to take the scores under his arm, and to follow him into the concert room, where he found a seat. This performance was another triumph for Beethoven. There were, it is true, some uncertain moments owing to the uncertainty of the composer's conducting; but the symphony in particular made a profound impression and the enthusiasm of the audience was unequivocally expressed. Beethoven's friend Schindler, preserved a letter of thanks which the composer addressed, through the *Wiener Zeitung*, to those who assisted him in the concert. Having extended his gratitude to the artists who had not thought it beneath them to occupy subordinate positions in the orchestra, Beethoven continued:

"The directorship fell to me only because the music was of my composition; had it been by another, it would have given me just as much pleasure to have played the bass drum like Herr Hummel, since all of us are filed only with simple love of our Fatherland."

To those who read these notes with the single purpose of understanding Beethoven's seventh symphony, this long and rambling intro-

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duction may appear inexcusable. To the writer of the notes it justifies itself because of its human interest and its side-lights upon the musical life of the day and the character of its composer, whose rank as the greatest and most influential figure in the world of music is unanimously conceded by musical historians.

Beethoven's seventh symphony was published in May, 1816, by Steiner, the score being a lithographed volume of 224 pages. On the second page of this volume there was a dedication to Count de Fries. A piano arrangement of the symphony Beethoven inscribed to the Empress of Russia, "with deepest respect." A year after its publication the seventh symphony came to a performance at a concert of the Philharmonic Society in London. In Paris the first complete performance of the work took place in 1829. St. Petersburg first heard it in 1840 and New York in 1843. As is the case in the other Beethoven symphonies, several definite interpretative purposes have been read into the seventh. Richard Wagner declared it to be the Apotheosis of the Dance, and Alberti, in the *Neue Berliner Musikzeitung,* discovered it to be an expression of German jubilation at being delivered from the yoke of France. Prod'homme collected other opinions. A writer in the *Gazette Musicale* (Paris) asserted that the symphony was intended to represent a rustic wedding with the following program: First movement—Arrival of the Villagers; second—Wedding March; third—Dance of the Villagers; fourth—Feast and Revels. It was even declared that this program emanated from Beethoven himself. Joseph Louis d'Ortigue imagined that the *Alegretto* represented a procession in the catacombs, and Durenberg, less lugubriously inclined, believed it to be rather "the dream of a lovely odalisque." In the direct diction of the old saw: "You pays your money and you takes your choice." But you are not limited by this, for every hearer is at perfect liberty to form his own conclusion and advance his own theory. There is but one indisputable fact regarding Beethoven's seventh symphony, which is that it is beautiful and happy music. A really charming "program" of the seventh symphony, written by an anonymous author, is as follows: "To us it has always appeared as though there were some connection between the A major and 'Pastoral' symphonies; and if the latter shows us, in a series of tone-pictures, the blossoming of spring, the murmuring of the brook, the trembling of the earth under fructifying showers and the confident hope of the husbandman of his coming blessing, the A major symphony leads us into the joyous autumn, the rejoicings of the gleaners and vine dressers, who celebrate the reception of the blessing contained in the sheaves, grapes and fruit under the linders and beeches, in the holiday to which they looked forward with joyous anticipation during the whole summer. True, in the midst of the merry scene there wanders, *Alegretto,* a lonely youth. Tears fill his eyes, and a low lamentation for lost love forces its way from his breast; but a troupe of merry maidens approaches him, and, while the others pass on their way, one whispers sweet words of hope into his ear: 'Dry your tears; youth and hope beckon you. See! how beautiful is nature!' and the alluring

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1. Rhapsody ..... LISZT
2. Lyric Suite ..... GRIEG
3. Invitation to a Dance..... WEBER-WEINGARTNER
4. Meditation ..... MASSENET
5. Marche Slave ..... TSCHAIKOWSKY

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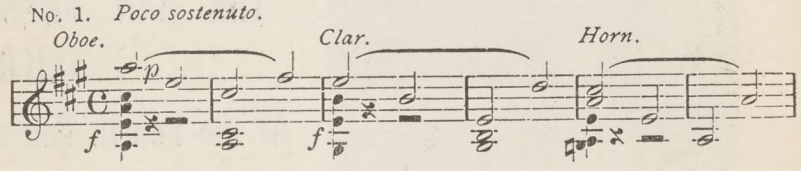
flutes, oboes and shalms again summon all, *scherzo,* to the merry dance. Suddenly a brilliant ray of light meets all eyes. The sun bursts forth once again from behind dark clouds on the horizon, hilltops glow in the evening red, the breath of God trembles in the beech-tops, heads are uncovered, eyes turn to Heaven and four voices begin the evening hymn, which is repated in chorus from the full hearts of the grateful people. Then joy beckons again, and the dance melodies float out upon the air, *Finale,* and none stand idle. The ground trembles, joyous shouts sound through the merry din, and old and young are borne off in the mazes. For a long time some hesitate, and enter on the second quarter, until the power of the rhythm and the wild frolic draw everything into the whirlpool of joy."

The seventh symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle drums and strings.

FIRST MOVEMENT

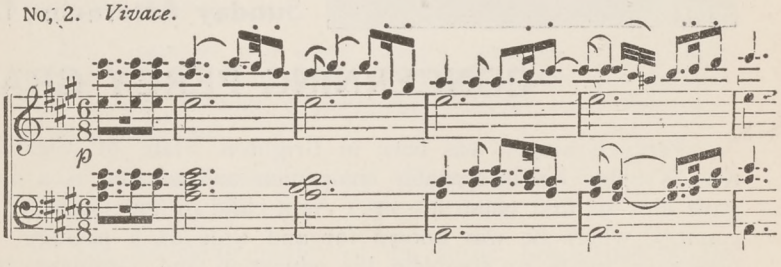
The first movement is preceded by a long introduction, *Poco sostenuto,* A major, 4-4 time, composed chiefly of the following placid theme sung by the woodwinds and strings:

No. 1. *Poco sostenuto.*




After several soaring scale passages in the strings and a few measures of hesitant questionings in the violins and woodwinds, the first flute announces this breezy, jaunty figure, *Vivace,* A major, 6-8 time:

No. 2. *Vivace.*




And now there is scarcely a measure in the remainder of the first movement which does not throb with the same exhilirating rhythm; this theme, in fact, dominates the entire first movement.

SECOND MOVEMENT

The second movement, *Allegretto,* A minor, 2-4 time, is developed from this fundamental martial theme:

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## CONCERNING PERCY GRAING

Percy Grainger was born in Brighton, State of Victoria, A m
who is today his inseparable companion and adviser, is a musician she
gave him his first piano lessons. As a child of ten Grainger gave is
country, where he was known far and wide as a prodigy. Thes rne
necessary funds to complete his education and Grainger and hi iled
Frankfurt-am-Main, Germany, where Grainger studied for six ye abli
his home in London. His other teachers were Louis Pabst, Jam B
For the past five years, Grainger has given some 150 piano recita ann
playing before wildly enthusiastic and crowded houses in the art ce B
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As a composer, Percy Grainger has won the adulation of critics on both sides of the Atlantic.

"Percy Grainger stands alone. He is the one cheerful, sunny composer living," wrote the eminent London critic, John F. Runciman, in the "Saturday Review." And perhaps it is essentially the joyous and ecstatic personality that permeates all his work (be it poetic or dreamy, or exhilarating and boisterous) to which this young Australian owes the unparalleled speed with which his choral, orchestral, chamber, vocal and piano compositions have attained to world-wide popularity since their first publication in 1912.

Percy Grainger's official introduction to San Francisco was given last season, when his group of delightful British folk music-settings was given by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz. It was decidedly one of the most popular offerings of the season.

Although Mr. Grainger has appeared with great success in the East, he has never been heard west of Chicago, so his appearances with the San Francisco Symphony Orchestra on Friday afternoon, December 8, and Sunday afternoon, December 10, are certain to be productive of unusual interest with music lovers.

Mr. Grainger will offer Grieg's concerto in A Minor, Op. 16. His new suite, "In a Nutshell," which was the sensation of the Norfolk, Connecticut, Festival, early this year, will also be given.

Of "In a Nutshell," the distinguished critic, H. E. Krehbiel, said in the New York "Tribune:"

"The rollicking gayety of the music, heightened by the roystering percussive melee, quickened into excitement by the incisive and infectious rhythms (in the invention and use of which Mr. Grainger is a past master) and made scintillant by the pianoforte and its orchestral companions, carried senses and minds captive at the performance. It made Mr. Grainger the hero of the festival."

# The San Francisco Symphony Orchestra

# ANNOUNCEMENT

## FOURTH PAIR OF SYMPHONY CONCERTS

## CORT THEATRE

**Friday afternoon, December 8th, at 3 o'clock**

**Sunday afternoon, December 10th, at 2:30 o'clock**

## PROGRAM

1. SCHUBERT.....Symphony, No. 5, in B Flat

   Allegro
   Andante con Moto
   Menuetto and Trio (Allegro molto)
   Finale (Vivace)
   (First performance in San Francisco)

2. GRIEG.....Concerto in A Minor, Op. 16,
   For Piano and Orchestra

   I. Allegro Moderato
   II. Adagio
   III. Allegro Marcato (Animato tranquilloo)

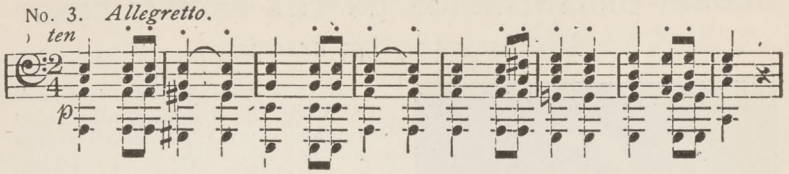
INTERMISSION

3. PERCY GRAINGER.....Suite, "In a Nutshell"
   For Orchestra, Piano and Deagan Percussian Instruments

   I. Arrival Platform Humlet
   II. Gay but Wistful
   III. Pastoral
   IV. "The Gumsuckers" March
   (First performance in San Francisco)

Tickets on sale beginning Monday at box offices of Sherman, Clay & Co. and at Cort Theatre from 9 a. m. on days of Concerts.

No. 3. *Allegretto.*

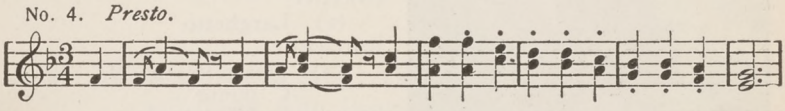



And although this elegiac A minor plaint is presently relieved by a consoling phrase in A major ("Dry your tears; youth and hope beckon you"), the steady, relentless tread of the march-rhythm is ever present.

THIRD MOVEMENT

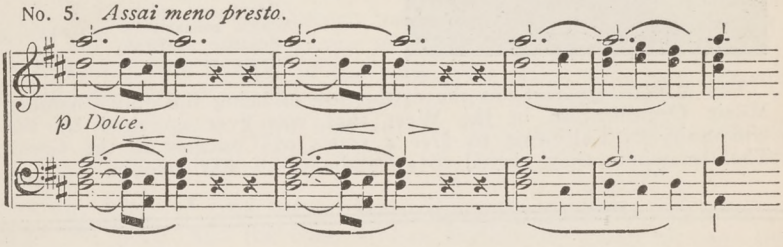
The third movement, *Presto,* F major, 3-4 time, opens with this limpid theme:

No. 4. *Presto.*



All is sunshine and rejoicing ("How beautiful is nature!"), and alluring flutes summon to the merry dance. In the midst of the gaiety "heads are uncovered, eyes turn to Heaven and four voices chant this evening hymn:"

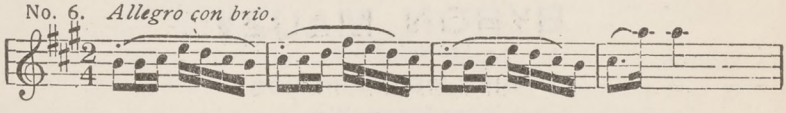
No. 5. *Assai meno presto.*




FOURTH MOVEMENT

The last movement, *Allegro con brio,* A major, 2-4 time, is built upon the fololwing brisk theme, said to have been modeled upon a well known Irish folk song, "Nora Creina," which Beethoven had edited as a vocal work for Thompson, the Edinburgh music publisher:

No. 6. *Allegro con brio.*



The principal subjects having been presented, the exposition is repeated, and is followed by the development in which the principal subject largely figures. The recapitulation brings forward the material of the opening portion of the movement, and a remarkable coda, 124 measures long, succeeds it, culminating in an imposing climax which closes the work.

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*Programme*

TANEIEW

Trio in D major, Op. 21
For two violins and viola
Allegro giocoso e semplice
Menuetto. Allegro non troppo
Andante
Vivace

TARTINI

(a) Larghetto

SCHUBERT

(b) Quartettsatz, No. 12 in C minor
(First time)

TSCHAIKOWSKY

Souvenir of Florence in D minor, Op. 70
Sextette for two violins, two violas and two violoncelli
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Adagio cantabile e con moto
Allegretto moderato
Allegro vivace

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# PROGRAM NOTES :: By Hubbard William Harris

## SYMPHONIC POEM, "LES EOLIDES"

**Cesar Franck**

Born Dec. 10, 1822, at Liege
Died Nov. 9, 1890, at Paris

THE symphonic poem "Les Éolides," Franck's first attempt in the fieeld of descriptive orchestral composition, was inspired by a poem of the same name by Charles Marie René Leconte de Lisle (1818-1894), howbeit no allusion to this fact is made in the score. In his sketch of this composer's career George Servieres says that "desirous of trying himself in all kinds of music, the artist, who up to that time had not written compositions for the orchestra, allowed himself to be tempted by the seductive but dangerous form of the symphonic poem. He therefore wrote a descriptive piece entitled 'Les Éolidees,' to which he gave as a program the exquisite lines of Leconte de Lisle." The following prose version of this poem is by Mr. William F. Apthorp, of Boston:

O floating breezes of the skies, sweet breaths of the fair spring, that caress the hills and plains with freakish kisses;

Virgins, daughters of Aeolus, lovers of peace, eternal nature awakens to your songs; and the Dryad seated amid the thick foliage sheds the tears of the scarlet dawn upon the mosses.

Skimming over the crystal of the waters like a quick flock of swallows, do ye return from the green-reeded Eurotas, ye faithful Virgins?

When the sacred swans swam white and beauteous therein, and a God throbbed on the flowers of the bank, ye swelled with love the snow of his sides beneath the enchanted gaze of the pensive Spouse.

The air where your flight murmurs is filled with perfume and with harmony: do ye return from Ionia, or from green, golden-honeyed Hymettus?

Aeolidæ, hail! O cool messengers, 'tis truly ye who sang o'er the cradle of the Gods; and the clear Ilyssos bathed the down of your light wings in a melodious wave.

When milky-necked Theugenis danced in the evening by the wave, ye strewed the roses of Miletus upon her fair head.

Nymphs of the winged feet, far from Homer's river, later, taking the path where blue-waved Alpheus follows Arethusa through bosom of the bitter plain to the nursing Isle of waving ears of corn;

Under the plane-tree where there is shelter from the scarlet darts of day, ye sighed of love upon the lips of Theocritus.

Zephyros, Iapyx, cool-flighted Furos, smiles of the Immortals with which the earth beautifies herself, 'tis ye who bestowed the gift of craved leisure in the shade of forests upon the lonely shepherd.

At the time when the bee murmurs and flies to the lilies' cup, the Mantean, beneath the branches, spoke to you of Amaryllis.

Ye listened, hidden amid the leaves, to the fair youths crowned with myrtle, linking together with art the soft rejoinders, entering blushing into the alternate combats;

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While, draped in the toga, standing erect in the shade of the thicket, the old men awarded their praise, the adorned cup or the ram.

Ye shook the willow where Galatea smiles; and, kissing the tear-laden eyes of the Nymphs, ye rocked Daphnis's cradle in their sequestered grotto, on the rustic threshold, sparkling with flowers.

When the virgins of the alabaster body, beloved by Gods and mortals, brought doves in their hands, and felt their hearts beat with love;

Ye sang in an undertone in an enchanting dream the hymns of Venus, divine joy of the sense, and lent your ear to the plaint of the lover who weeps on the threshold of night, and is divined by the heart.

Oh! how many arms and beloved shoulders ye have kissed, by the sacred springs on the hill with wooded sides!

In the vales of Hellas, in the Italic fields, in the Isles of azure bathed by a scarlet wave, do ye still spread your wing, antique Aeolidæ? Do ye still smile in the land of the Sun?

O ye who have been perfumed with thyme and goat's-eye, sacred bonds of Virgil's sweet flutes and the Sicilian reeds;

Ye who once floated to the lips of genius, breezes of the divine months, come, visit us again; from your golden urns pour out to us, as ye pass by, repose and love, grace and harmony!

Concerning Franck's composition M. Servieres continues: "This Symphonic Poem, played for the first time at an orchestral concert of the Societe Nationale on May 13, 1877, was again performed, through the efforts of M. Lamoureux, on February 26, 1882. It was hissed. This setback so strongly affected the conductor that he waited until February 18, 1894, before again providing a hearing for "Les Éolides." This time the public, converted to admiration for César Franck, was glad to acknowledge the talent with which the master had known how to convey in smoothly graduated colors, by the delicacy of his harmonies and modulations, the musical impression of soft rustling, of the caresses of Spring breezes, as suggested by the lines of the poet." The work, a single movement in A major, *Allegretto vivo* and 3-8 time, is entirely free in form and treatment, consisting of an elaborate and highly picturesque development of the zephyr-like opening theme and sundry motives derived therefrom.

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# PROGRAM NOTES :: By Felix Borowski

## TONE-POEM, OPUS 24, "DEATH AND TRANSFIGURATION"

**Richard Strauss**

Born June 11, 1864, at Munich

THIS, the third of a series of tone-poems contributed by Strauss to the literature of the symphonic art, was written in 1889 and produced for the first time in June of the following year, at Eisenach, at a concert of the *Allgemeine Deutsche Musik Verein.* The score is prefaced by a poem, the author of which was Alexander Ritter. It should be pointed out, however, that the music was written first and that the verses were supplied afterward; but as Ritter was an intimate friend of the composer and, indeed, we have it from Strauss himself, the inspirer of his later style, it may be believed that the composer of "Death and Transfiguration" communicated the general programmatic basis of the work to Ritter, who merely worked out the story of the piece in verse. The following is a paraphrase of the poem made by Mr. W. F. Apthorp:

"In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled desperately with death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall of the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he on the boundary of life, of the golden time of childhood?

"But death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of death! What frightful wrestling! Neither bears off the victory, and all is silent once more!

"Sunk back, tired of battle, sleepless as in fever-frenzy the sick man now sees life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play, exerting and trying his strength, till he ripens to the man's fight, and now burns with hot lust for the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a 'Halt!' thunders in his ear. 'Make the barrier thy stirrup! Ever higher and onward go!' And so he pushes forward, so he climbs, desists not from his sacred purpose. That which he has ever sought with his heart's deepest yearning he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

"But from the heavenly spaces sounds mightily to greet him that which he yearningly sought for here; deliverance from the world, transfiguration of the world."

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With the aid of this paraphrase of Ritter's verse it is easy to follow the successive pictures which Strauss has presented in his music, the sick man lying weak and worn with his struggle with death, dreaming of the days that are passed into the shadows of dimly remembered things; the renewed battle with the Enemy who always wins; the respite; the vision of the life that has been and is nearly done, with its stages of childhod and youth and the stress and storm of manhood; the final struggle with Death, and the awful moment of release. And the final scene, the Transfiguration, is made evident, too, in the exalted character of Strauss's picturing, the gleaming harps, the majestic sonority of the brass.

Strauss has employed a large orchestra to express his poem in sound. The score calls for three flutes, two oboes, and an English horn, two clarinets and a bass clarinet, two bassoons and a double bassoon, four horns, three trumpets, three trombones and tuba, three kettle-drums, a gong, two harps and strings.

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ELIAS M. HECHT . . . . . Flute
assisted by
H. B. Randall . . . . . Clarinet

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HAYDN .....String Quartet, Op. 64, No. 5
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## Fourth Pair of Symphony Concerts

Friday afternoon, December 8th, at 3 o'clock
Sunday afternoon, December 10th, at 2:30 o'clock

**CORT THEATRE**

**Soloist—PERCY GRAINGER**

**PROGRAM**

1. SCHUBERT.....Symphony, No. 5, in B Flat
   Allegro
   Andante con Moto
   Menuetto and Trio (Allegro molto)
   Finale (Vivace)
   (First performance in San Francisco)

2. GRIEG.....Concerto in A Minor, Op. 16,
   For Piano and Orchestra
   I. Allegro Moderato
   II. Adagio
   III. Allegro Marcato (Animato tranquillo)

INTERMISSION

3. PERCY GRAINGER.....Suite, "In a Nutshell"
   For Orchestra, Piano and Deagan Percussion Instruments
   I. Arrival Platform Humlet
   II. Gay but Wistful
   III. Pastoral
   IV. "The Gumsuckers" March
   (First performance in San Francisco)

**Special Notice.**—The Friday concerts begin at 3 o'clock **precisely** and the Sunday concerts at 2:30 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the concert is over are requested to do so before the last number begins in order to avoid inevitable annoyance that comes to those who wish to remain. Ladies are requested to refrain from putting on hats and wraps until the end of the concert.

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The foregoing eulogistic criticism from the pen of Glenn Dillard Gunn—concerning the "foremost authority of the century on musical theory"—appeared in the Chicago *Daily Tribune*, September 9, 1912.

Ferruccio Busoni's profound admiration for the genius of Ziehn was demonstrated in the form of an article published in the Berlin *Signale für die Musikalische Welt* (February 2, 1910), in which, among other things, he wrote the following:

> *Ziehn is a theoretician, but not one who attempts to measure feeling in mathematical symbols or who draws boundaries by old standards. He is a theoretician who points to the possibilities of undiscovered lands, a prophet through logic. As a master of harmony he stands alone.*
>
> *Over the beautiful lines of the Gothic fugue Ziehn paints in the colors of a great and new harmony, the harmony that arises from the application of a relentless logic to the problems of voice leading; that achieves absolute independence for each voice, yet at their various meeting-points permits most original harmonies to develop.*

It is to Bernhard Ziehn that the musical world is indebted for knowledge concerning the solution of the unfinished fugue in Seb. Bach's "Kunst der Fuge," a query which has remained unsolved for nearly 150 years; and for deciding the authorship of Luther's "Ein feste Burg," which had defied explanation for almost 350 years. Ziehn has also given us a modern reconstruction of the Ecclesiastical Modes (art. in "Die Musik," III, 3; Berlin, 1903).

Among the many devices peculiar to Ziehn's harmonic system may be mentioned the Plurisignificance of Suspension Chords, the Enharmonic Plurisignificance of Chords, Enharmonic Modulations, Unresolved Suspensions, Chromatic Chords, Symmetrical Inversion, etc.

# PROGRAM NOTES :: By Felix Borowski

## SYMPHONY NO. 5 IN B FLAT

**Franz Peter Schubert**
Born, Vienna, Jan. 31, 1797
Died, Vienna, Oct. 19, 1828

SCHUBERT composed this symphony in the year 1816 at the age of 19. It is known as the Symphony "without Trumpets and Drums," having been written for a small gathering of players among whom certain instruments were lacking, notably trumpets and drums. Schubert, himself, played the viola in this orchestra.

Concerning the absence of clarinets from the score, it may be said that Mozart, himself, notwithstanding his obvious knowledge of the value and beauty of this instrument omits it in many of his great works; notably his "Jupiter" Symphony. The ordinary explanation is probably the true one; namely, being attached to a small court he seldom had at his disposal a full band of instrumentalists—a predicament similar to Schubert's.

This symphony No. 5 follows the conventional classical lines of the day; and "though full of Mozart, is as gay and untrammelled as all Schubert's orchestral music of that period." Like so many other works of this composer, it remained unpublished for many years; which fact may account for the rarity of its performance in times past. Although one hundred years old, it may be looked upon in the light of a novelty today.

Mr. Kreisler, who heard this symphony for the first time at a concert in Moscow, called Mr. Hertz's attention to it with so much enthusiasm that Mr. Hertz sent for the work, and straightway included it among the symphonies to be produced this season.

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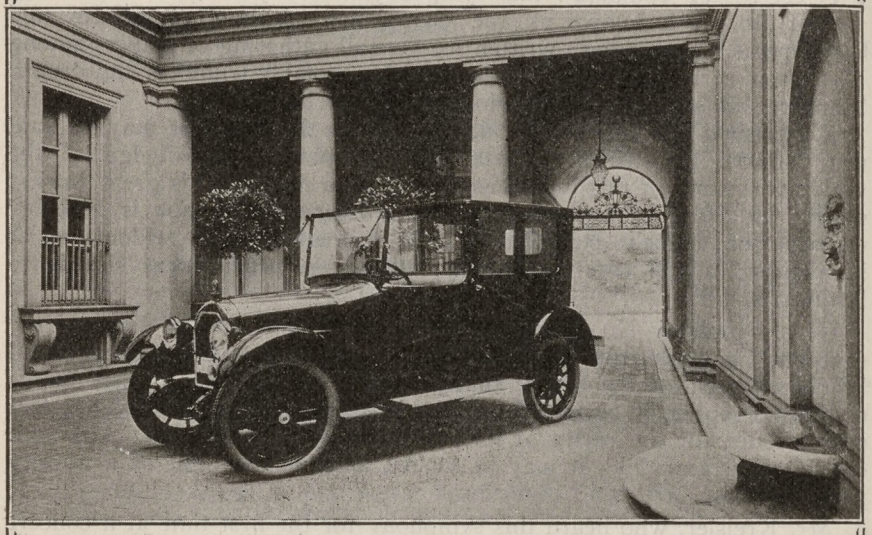

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# PROGRAM NOTES :: By Felix Borowski

## CONCERTO IN A MINOR, FOR PIANOFORTE AND ORCHESTRA, OP. 16

**Edvard Grieg**
(Norwegian, 1843-1907)

GRIEG stands perhaps the clearest example of the type of composer who explores and exploits his own national song and contents himself with the lyric forms in which the national vein is most directly uttered. Others are Glinka the Russian, Liszt the Hungarian, Dvorak of Bohemia. To a large degree Chopin, born in Poland of a Polish mother, is the national tone-poet of his native land. To go back a distance in time, it would not be far wrong to think of Schubert as the distinctive pioneer of German song. For he was the first to abandon the Italian aria, which was still obediently followed by Mozart, for the untapped wealth of the German Lied. Composers of this kind are always marked by a fund and flow of melody. Grieg is perhaps the only one with whom a genius for harmonic treatment is an even more striking trait. And so, the Concerto, that delves in special feats and effects of harmony and rhythm, without a strong thread of epic development, is well suited to such a national vein.

Thus the work begins with a characteristic skip of the sixth degree of the minor and follows this presently in the same way in the major. Here it seems, with all the likeness, is a distinction between Scotch and Scandinavian song. The former omits the seventh degree, or leading note, and often the fourth; the latter may certainly leap from the seventh to the fifth degree in descent, with striking effect of national mode. And in the major Grieg charmingly rings the omission again and again, going both up and down.

It is significant that the Adagio begins with a somewhat similar descent of its melodious subject, omitting the second degree. In the last movement it would be difficult to point to special national features. There is an unusually broad contrast between the main theme, *Allegro Marcato, poco animato,* in strongly accented thirds on each beat of the 2-4 rhythm, and the pathos of the second melody, flowing smoothly with half the rhythmic stress of the former. Indeed, with the rude system of our musical notation, the mere identity of rhythmic signature proves nothing. It is but a rough design for a common denomination of all the notes of a movement so that they agree in a common temporal plan. In reality, this whole episode has ceased to be *Allegro,* it is a true *Andante* melody, it has hardly a single rhythmic trait in common with the main subject, and is certainly all opposed in mood. The concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettle-drums and strings.

The wealth of harmonic invention of Grieg suggests a wonder whether, after all, much of the purely individual quality of his music has not been mistaken for a national vein. His subtle sense of modulation may be part of a purely individual equipment of his lyric genius. Nor would this necessarily conflict with Grieg's lifelong aim as a nationalist in Scandinavian music. It is well known that Grieg, in-

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## CORT THEATRE, 2:30 P. M.

1. Overture, "Marriage of Figaro" ..... MOZART
2. Dream Pantomime, "Hänsel and Gretel" .... HUMPERDINCK
3. British Folk-Music Settings ..... PERCY GRAINGER
   - (a) Molly on the Shore
   - (b) Irish Tune from County Derry
   - (c) Shepherd's Hey
4. "Carmen" Suite ..... BIZET
5. Overture, "Rienzi" ..... WAGNER

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fluenced by Ole Bull, Nordraak and Kjerulf, led a modern revulsion against the German tradition followed by Gade. It may in truth be doubted whether Gade has not the Scandinavian color and spirit as warm as any other, in his symphonies, for example, with all the classicism of form. It is interesting, too, to find one of the most appealing of Grieg's lyric pieces entitled "Gade."

Edvard Hagerup Grieg was born in Bergen, Norway, June 15, 1843, and died in 1907. He studied in the Leipzig Conservatory under Hauptmann, Richter, Reinecke and Moscheles, and later under Gade at Copenhagen. It was the composer Nordraak who mainly prompted Grieg to an attitude of ardent nationalism. Grieg long conducted a Musical Union in Christiania. With a residence in Bergen he made frequent journeys on the continent and in England, playing and conducting his own works.

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# The San Francisco Symphony Orchestra

# ANNOUNCEMENT

## FIFTH PAIR OF SYMPHONY CONCERTS

### CORT THEATRE

**Friday Afternoon, December 22nd, at 3 o'clock**

**Sunday Afternoon, December 31st, at 2:30 o'clock**

NOTE— The second concert of this pair will be given December 31st instead of December 24th

## WAGNER PROGRAM

1. Prelude to "Lohengrin"
2. Bacchanale, "Tännhauser"
3. Good Friday Spell, "Parsifal"
4. Ride of the Valkyries, "Die Walküre"

(INTERMISSION)

5. Waldweben, "Siegfried"
6. Introduction to Third Act of "Die Meistersinger von Nürnberg"
7. Prelude to "Die Meistersinger von Nürnberg"

Tickets on sale beginning Monday at box offices of Sherman, Clay & Co. and at Cort Theatre from 9 a. m. on days of Concerts.

# PROGRAM NOTES

## "IN A NUTSHELL"

**Suite for Orchestra, Piano and Deagan Percussion Instruments**

**Percy Aldridge Grainger**

Born, 1883, Brighton, Melbourne, Australia

THIS is the latest orchestral work of Percy Grainger, the first performance of which took place early last June at Norfolk (Conn.), Festival, where it was a success.

No folk-songs or any other popular tunes are used in any of the numbers of this Suite. The piano is not treated as a virtuoso solo instrument, but merely as a somewhat outstanding item of the general orchestral make-up. Four novel Deagan percussion instruments (marvelously perfected examples of American inventive ingenuity in the field of musical instrument-making) are grouped together with the usual xylophone, glockenspiel and celesta. Their names are:

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There are likewise no "themes" (in the sense of often-reepated outstanding motives), as the movement from start to finish is just an unbroken varied melody, with very few repetitions of any of its phrases.

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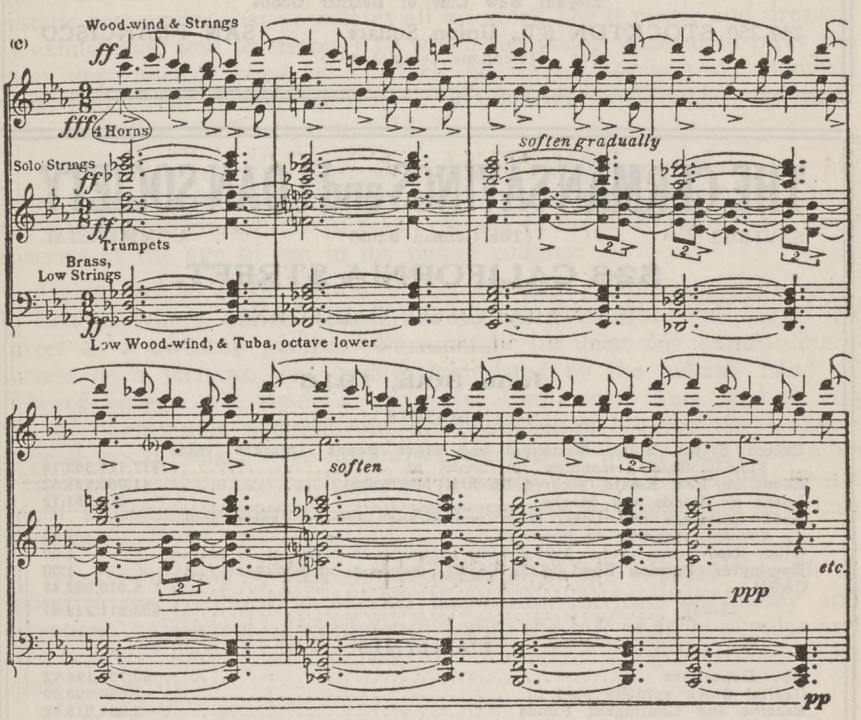
The following passage from the climax of the Pastoral (about halfway through) is typical of the free harmonic habits of this movement:

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| | |
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| United States, State, Municipal and other Bonds (market value $18,370,500.00), standing on books at | $17,124,363.14 |
| Loans on Real Estate, secured by first Mortgages | 41,060,828.52 |
| Loans on Bonds and Stocks | 615,951.72 |
| Bank Buildings and Lots, Main and Branch Offices (value $600,000.00), standing on books at | 1.00 |
| Other Real Estate (value $195,000.00), standing on books at | 1.00 |
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The WAGNER PROGRAM will be given at the Cort Theatre on Friday afternoon, December 22nd, at 3 P. M. and will be repeated December 31st at 2:30 P. M. (NINE DAYS LATER OWING TO THE HOLIDAY SEASON).

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Sunday afternoon, December 31st, at 2:30 o'clock

NOTE—The second concert of this pair will be given December 31st instead of December 24th

CORT THEATRE

# WAGNER PROGRAM

1. Prelude to "Lohengrin"
2. Bacchanale, "Tannhauser"
3. Good Friday Spell, "Parsifal"
4. Ride of the Valkyries, "Die Walkure"

INTERMISSION

5. Prelude and Isolde's "Love Death" from "Tristan and Isolde"
6. Introduction to Third Act of "Die Meistersinger von Nurnberg"
7. Prelude to "Die Meistersinger von Nurnberg"

**Special Notice.**—The Friday concerts begin at 3 o'clock **precisely** and the Sunday concerts at 2:30 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the concert is over are requested to do so before the last number begins in order to avoid inevitable annoyance that comes to those who wish to remain. Ladies are requested to refrain from putting on hats and wraps until the end of the concert.

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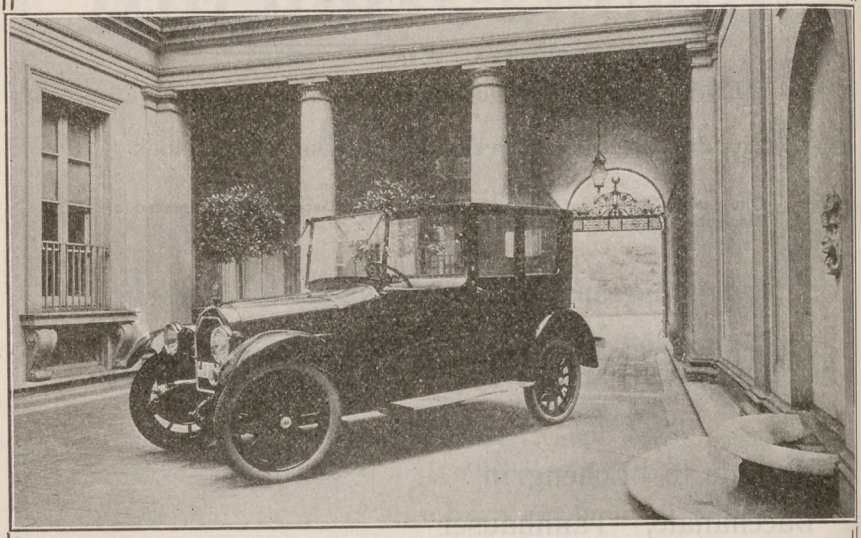

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# PROGRAM NOTES :: By Felix Borowski

## "LOHENGRIN": Prelude

WAGNER began to sketch his opera "Lohengrin" in the summer of 1845 at Marienbad. The whole work was completed in 1847, but it did not come to production until August 28, 1850, when Liszt gave the first performance at the Grand Ducal theatre in Weimar. It has sometimes been said that Wagner did not hear any of his opera until 1861, when he was present at a performance of the work given at the Vienna Opera. But the finale of the first act of "Lohengrin" was given under Wagner's direction at Dresden, September 22, 1849, and—as will be shown presently—he also conducted the Prelude to the opera at Zurich in 1853.

"Lohengrin" was dedicated to Liszt.

"It was you," wrote Wagner to the Hungarian master, "who awakened the mute notes of this score to the living world of sound; without your rare devotion my work would still be sleeping silently—forgotten perhaps even by myself—in some drawer among my furniture. No ear would have heard that which moved my heart and ravished my imagination when always dreaming of a vivid execution, I composed this work five years ago. May it ever resound and be heard in the world at large. That will be one consolation for me—for me who probably will never hear it."

The Prelude to the first act was composed August 28, 1847, at Dresden. The first hearing of it was given at the Weimar production of the opera, but the first concert interpretation took place January 17, 1853, at a performance given for the benefit of the Gewandhaus Orchestra (Leipzig) pension fund. Julius Rietz was the conductor. Wagner directed the Prelude at a concert given by him in the Zurich Theater May 18, 1853. Stating his reasons for giving this concert Wagner wrote thus to Liszt, May 30, 1853: "My chief object was to hear something from 'Lohengrin,' and especially the orchestral prelude which interested me uncommonly. The impression was most powerful, and I had to make every effort not to break down. So much is certain, I fully share your prediction for 'Lohengrin.' It is the best thing I have done so far."

The score of Wagner's work was first published in February, 1866; the orchestral parts in March of the following year. A curious arrangement of the prelude to the opera was made by August Wilhelmj, who rescored the work for four violins, two violas, two violoncellos and double-bass. This was performed at several concerts given in the sixties in European cities by Wilhelmj. Wagner's scoring of the Prelude calls for the following orchestra: Three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, three kettle-drums, cymbals and strings. The piece was characterized by Liszt as "a kind of magic formula which, like a mysterious initiation, prepares the soul for the sight of unaccustomed things and of a higher signification than of our terrestrial life."

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Both Wagner and Liszt wrote a program analysis of the Prelude. The following is a transcription—compressed by Ernest Newman—of Wagner's version:

"Out of the clear blue ether of the sky there seems to condense a wonderful, yet at first hardly perceptible vision; and out of this there gradually emerges, ever more and more clearly, an angel host bearing in its midst the sacred Grail. As it approaches earth it pours out exquisite odors, like streams of gold, ravishing the senses of the beholder. The glory of the vision grows and grows until it seems as if the rapture must be shattered and dispersed by the very vehemence of its own expansion. The vision draws nearer and the climax is reached when at last the Grail is revealed in all its glorious reality, radiating fiery beams, and shaking the soul with emotion. The beholder sinks on his knees in adoring self-annihilation. The Grail pours out its light on him like a benediction, and consecrates him to its service; then the flames gradually die away, and the angel host soars up again to the ethereal heights in tender joy, having made pure once more the hearts of men by the sacred blessings of the Grail."


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assisted by
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1. Bach..Concerto, No. 4, G major, Violin and Two Flutes with String Quintet Accompaniment
2. Beethoven.....Quartet for Strings, C minor. Op. 18, No. 4
3. Brahms.....Trio for Piano, Violin and 'Cello, Op. 8

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1. Overture, Fra Diavolo ..... AUBER
2. Suite No. 1 ..... L'ARLESIENNE
   - (a) Prelude
   - (b) Minuette
   - (c) Adagietto
   - (d) Carillon
3. Danse Macabre ..... SAINT-SAENS

(INTERMISSION)

4. On the Moldau River ..... SMETANA
5. Overture, "Tannhäuser" ..... WAGNER

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## "TANNHAUSER": Bacchanale

IN 1860, Napoleon III, at the instigation of Princess Metternich, the wife of the Austrian Ambassador in Paris, ordered a production of Wagner's "Tannhauser" at the Grand Opera. It is certain that the Emperor's interest in or even knowledge of the composer and his music was small indeed, even if it existed at all. According to Princess Metternich, Napoleon, upon being entreated by her to bring before the French public a work in which she was so much interested, said: " 'Tannhauser,' Richard Wagner? I have never heard either name. But you tell me the work is really fine?" And upon being assured that the opera was a most remarkable creation Napoleon turned to his Grand Chamberlain—an official who was Superintendent of the Imperial Theaters—and in his gentle way remarked:

"Bacciocchi, Princess Metternich is interested in an opera called 'Tannhauser' by a certain Richard Wagner, and would like to hear it in Paris. Let it be given."*

Wagner was enraptured with the opportunity that had come to him. No expense was to be spared in the mounting of "Tannhauser;" the best singers were to be engaged, and as the size of the orchestra was to be regulatd only by the ambitions of the composer, Wagner immediately set out to demand twelve horns, twelve trumpets, four of each member of the woodwind group, etc.

Meanwhile he set to work to revise the opera. Roche translated the text under Wagner's revision. They worked at it early in the morning, and the exhausted translator was still being urged on by the never-flagging ardor of the composer even when the night was far advanced. But a hitch occurred at the very beginning of the preparations. It had been an invariable custom that the second act of an opera should contain a ballet. The fashionable subscribers would never consent to an opera without a ballet. Wagner declared that such a thing in the second act of "Tannhauser" was not for a moment to be thought of. He suggested that a bacchanalian ballet might very appropriately be put into the Venusburg scene of the first act. Royer, the director of the Opera, pointed out that the subscribers were not common people. They dined late, and most of them—particularly the young gentlemen of the Jockey Club—did not arrive until the second act. Wagner would not listen to any measures of expediency, and in accordance with his determination to have the ballet in the opening scene he wrote the "Bacchanale." The ballet dancers were of the traditional kind. Wagner wanted motions frenzied and sublime, but the abilities of the dancers did not run to anything beyond the ordinary steps with which they were acquainted. Said the ballet-master: "If I were to tell my dancers a word about this, and endeavor to give them the attitudes you mean, we should have the can-can at once, and would be lost."

There were no fewer than one hundred and sixty-four rehearsals

*This fact and other facts in connection with Wagner's share in the Parisian performance of "Tannhauser" were communicated by Princess Metternich at a conference given in aid of the Vienna Poliklinik, in which she was interested, in the winter of 1910.

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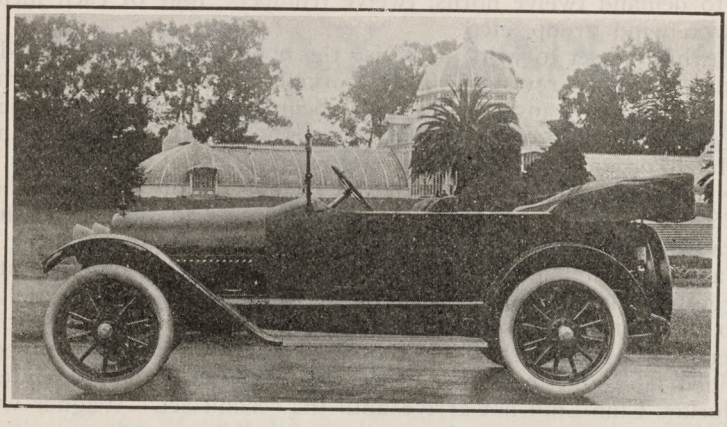

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Friday Afternoon, January 5th, at 3 o'clock

Sunday Afternoon, January 7th, at 2:30 o'clock

## PROGRAM

1. BEETHOVEN.....Symphony, No. 8, Op. 93

(INTERMISSION)

2. HUMPERDINCK ..... "Konigskinder"

(a) Introduction to Act II

(b) Introduction to Act III

3. GEORGES ENESCO.....Rhapsody Roumaine, No. 1, Op. 11

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of the opera. Wagner was not allowed to conduct, as the traditions of the opera were entirely opposed to such a thing. Dietsch, who was the director, was unable to realize the proper tempi, and extraordinary scenes occurred. Wagner, who sat on the stage behind the prompter's box, beat his own time with arms and feet, and the dust that his violent exercises raised rolled up in clouds about the floor.

The fiasco of the performances is a matter of history. The first took place March 13, 1861, and was followed by only two more. The Jockey Club came down in force, determined that the rights of fashionable subscribers should be respected. The second evening was the stormiest. The members of the club provided themselves with whistles; there were cat-calls, hisses, shouts of disapproval. In vain the director urged Wagner to put the ballet in the second act. After the third performance, with another demonstration from the Jockey Club, Wagner withdrew his score, and "Tannhauser" was not heard again at the Opera for thirty-four years. The revival of the work was brought about May 13, 1895, with, on this occasion, great success.

## GOOD FRIDAY SPELL from "PARSIFAL"

THE muic is taken from the third and last act of the play. The scene presents a pleasant landscape with a hermitage in the foreground. Gurnemanz, now very old, emerges from his hut. He has heard groans, and proceeding to a thicket of brambles discovers the unconscious form of Kundry. He restores her to consciousness and learns that she has come to resume her services to the Knights of the Grail. Soon a knight in black armor appears. It is Parsifal, who has searched long and vainly for the home of the Grail. Gurnemanz, not having recognized the stranger, reproaches him for having entered armed the sacred precincts of the Grail. Laying aside his armor Parsifal is made known, and Gurnemanz narrates how the Knights of the Grail have fallen upon an evil plight; for Amfortas no longer takes the hallowed cup from out its shrine or administers the sacred food. Parsifal is overcome with grief and anguish. He is led by Gurnemanz and Kundry to a spring and there the woman bathes his feet and dries them with her hair, while Gurnemanz anoints him king. Parsifal bends down to the spring and taking a little water in his hand he baptizes Kundry. He turns round and perceives the smiling beauty of the woods and fields, and Gurnemanz explains that the loveliness of nature on this Good Friday is an expression of the world's gratitude to the Redeemer.

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## 526 CALIFORNIA STREET,

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**June 30th, 1916**

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# Shavitch-de Grassi-Bem Trio

## Third Chamber Music Concert

**TUESDAY, DECEMBER 12th, at 8:15 P. M.**

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## "DIE WALKURE": The Ride of the Valkyries

WAGNER had written the plan of the four dramas of his "Nibelungen" cycle as early as 1848, and the text of "Die Walkure" was completed July 1, 1852. In August, 1854, the first sketches were made of the score and Wagner, in a letter to Liszt written in October of the same year, stated that he had already progressed with the sketch as far as the second act. The complete scoring of the first act was almost finished when, in February, 1855, the composer was interrupted by his visit to London to conduct the concerts of the Philharmonic Society. Wagner had intended to work at "Die Walkure" in London, but the British climate and London failed to stimulate his inspiration. The scoring of the music-drama was finished in April, 1856, but the production did not take place until June 26, 1870, when it was given under the direction of Franz Wullner at Munich. The first performance of "The Ride of the Valkyries" given in America was at Central Park Garden, New York, September 17, 1872, under the direction of Theodore Thomas. It was very soon after this that the piece was played in Chicago for the first time; for on October 11, 1872, Theodore Thomas interpreted it at a concert given at Aiken's Theater.

The Ride of the Valkyries opens the third act of "Die Walkure." The scene is a rocky mountain-top, over which clouds are driven by the storm-wind. Occasional flashes of lightning reveal other peaks in the far distance half hidden by the mists. The Valkyries—daughters of Wotan and Erda—race over the rocks on their steeds. It is their mission to carry to Walhalla the dead bodies of heroes who have fallen in battle, there to become the protectors of the gods; and as the horses fly through the mists the forms of the slain warriors are to be seen hanging from their saddles.

Wagner made the arrangement of this excerpt for concert performance. It is written in B minor (*Lebhaft*, 9-8 time) and is based throughout on the bold theme which suggests the impetuous energy of the flight of the Valkyries as they ride their horses through the clouds.


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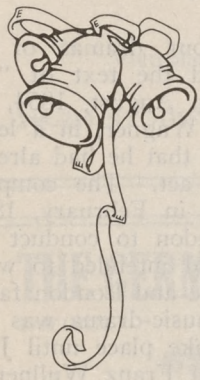

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1. Overture, Fra Diavolo ..... AUBER
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3. Dream Pantomime, "Hansel-Gretel" ..... HUMPERDINCK
4. Turkish March ..... BEETHOVEN
5. Marionettes ..... GLAZOUNOW
6. Invitation to the Dance ..... WEBER-WEINGARTNER
7. "Nutcracker Suite" ..... TSCHAIKOWSKY
   - (a) Miniature Overture
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   - (c) Chinese Dance
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8. (a) "Valse Lente" } ..... DELIBES
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## PRELUDE AND ISOLDE'S "LOVE DEATH" from "TRISTAN AND ISOLDE"

THE first mention of "Tristan and Isolde" in any communication from Wagner is to be found in a letter written by the composer to Liszt in the closing months of 1854. "I have sketched in my head," he wrote, "a Tristan and Isolde, the simplest of musical conceptions, but full-blooded; with the 'black-flag' which waves at the end I shall then cover myself—to die." Wagner had conceived the work before this, but his labors on the gigantic "Ring des Nibelungen" precluded any other undertaking. Two causes combined to turn Wagner to the composition of "Tristan and Isolde." In 1857 he became convinced of the hopelessness of obtaining a hearing for his tetralogy " . . . . I have determined finally to give up my headstrong design of completing the Nibelungen." Wagner wrote to Liszt in June, "I have led my young Siegfried into a beautiful forest solitude, and there have left him under a linden tree, and taken leave of him with heartfelt tears." At this time, too, Wagner received an offer from a representative of the Emperor of Brazil to compose a dramatic work for the Italian company at Rio de Janeiro. While this commission never became realized, it was seriously entertained by Wagner, and it drew his attention to the desirability of composing a work which could be produced at an ordinary opera house, and the performance of which would go a long way toward the filling of his exhausted treasury. The composition of "Tristan and Isolde" was begun in 1857, and Wagner brought his work to a conclusion in August, 1859.

The production of the music drama took place six years later at the Royal Court Theatre, Munich.* Hans von Bülow was the director on this occasion (June 10, 1865), the success of which was triumphal and complete.

The story of "Tristan and Isolde" is one that was known to poets of a very early period. There is a poem on the legend written by the Norman minstrel, Beroul, about the middle of the twelfth century. A German version by Eilhard von Oberge existed in 1175, and English writers concerned themselves with it in the thirteenth century.

In the following extract, taken from Wagner's collected writings, the composer of "Tristan and Isolde" gives the explanatory programme of his prelude.

"A primitive, old love poem, which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of *Tristan and Isolde*. Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord. Jealous of this in-

*Wagner had endeavored to bring out his work in several cities previous to this. He had even considered Paris; and negotiations had been opened with the opera houses at Weimar, Prague, Karlsruhe. The Vienna Opera House took "Tristan and Isolde" for production; but after fifty-four rehearsals the work was abandoned as "impossible."

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fringement of her rights, the Goddess of Love takes her revenge. As a result of a happy mistake, she allows the couple to taste of the love potion which, in accordance with the custom of the times, and by way of precaution, the mother had prepared for the husband who should marry her daughter from political motives, and which, by the burning desire which suddenly inflames them after tasting it, opens their eyes to the truth, and leads to the avowal that for the future they belong only to each other. Henceforth, there is no end to the longings, the demands, the joys and woes of love. The world, power, fame, splendor, honor, knighthood, fidelity, friendship, all are dissipated like an empty dream. One thing only remains; longing, longing, insatiable longing, forever springing up anew, pining and thirsting, death which means passing away, perishing, never awakening, their only deliverance.

"Powerless, the heart sinks back to languish in longing, in longing without attaining; for each attainment only begets new longing, until in the last stage of weariness the foreboding of the highest joy of dying, of no longer existing, of the last escape into that wonderful kingdom from which we are furthest off when we are most strenuously striving to enter therein. Shall we call it Death? Or is it the hidden wonderworld, from out of which an ivy and vine, entwined with each other, grew up upon Tristan's and Isolde's grave, as the legend tells us?"

The Prelude opens (in the violoncellos) with a motive known as "The Confession of Love." This is immediately followed in the next measure by another, "Desire," played by the oboe. No fewer than seven of the most important leading motives are elaborated in this introduction to the opera; but while it would be inexpedient to enumerate these in detail attention may be drawn to two, both put forward by the violoncellos. The first of these occurs eighteen measures after the beginning of the movement, and is intended to represent the glance of love that passed between Tristan and Isolde. The second is a continuation of this, a tender, pleading subject symbolical of the love potion.

The whole prelude is made up of a long and cumulative expression of passion in sound. It mounts to a great climax of emotion, and then dies away in exhaustion.

The "Love Death" follows immediately. This is taken from the last act of the music drama, in which Isolde, in frenzied ecstasy, sings her last song of love over the dead body of Tristan. Most of the musical material of this piece is taken from the great love duet in the second act.

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### Introduction to Act III of "DIE MEISTERSINGER VON NURNBERG"

THE Prelude begins and closes with the expressive theme (in the the violoncellos) intended to be typical of the emotions of Hans Sachs. According to Wagner, "It expresses the bitter moan of the resigned man, who presents to the world a strong and serene countenance." Following this the wind bring forward a hymn-like motive (it has been known as the theme of Human Wisdom), which first had been introduced in the third scene of the second act.

### Prelude to "DIE MEISTERSINGER VON NURNBERG"

THE plan of "Die Meistersinger" first occurred to Wagner in 1845 at Marienbad, whither he had retired to rest after the completion of "Tannhauser." The composer himself explained how he was led to the creation of the opera:

"Immediately after the composition of 'Tannhauser' I had an opportunity to make an excursion, for my recreation, to a Bohemian watering place. Here, as always, when I escaped the atmosphere of the footlights and my official duties, I soon felt relieved and happy; for the first time a kind of gaiety peculiar to my character assumed an artistic form. With almost arbitrary deliberateness I had been gradually making up my mind to choose a comic subject for my next opera. I remember that I was assisted in this intention by the well-meant advice of good friends who wished me to compose an opera of a lighter character which might help to introduce me to the German Theaters, and thus lead up to a financial success, the need of which had begun to assume a threatening importance. As with the Athenians a merry satyr-play followed the tragedy, so, during that excursion, I suddenly conceived the idea of a comic play that might follow my Minstrels' Contest in the Wartburg as a significant satyr-play.

"This was the Mastersingers of Nuremburg, with Hans Sachs at their head. Scarcely had I finished the sketch of this plot when the plan of 'Lohengrin' began to occupy my attention, and it left me no peace until I had worked it out in detail. This was done during the same short summer excursion in disobedience to the order of my physician not to busy myself with such things."

In 1861-62 Wagner began serious work upon the poem of "Die Meistersinger" in Paris, after the stupendous fiasco which had followed the attempt to bring about a performance of "Tannhauser" in that city. This text was printed for private circulation in 1862, but considerable alterations were made in the final version. In February of that year Wagner took up his residence at Biberich on the Rhine to begin the composition of the music, he being at that time almost fifty years of

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age. From Biberich Wagner betook himself and his score to Penzing, near Vienna; but his Viennese creditors began to grow importunate, and the composer then retired to Switzerland, where he stayed with his friends, the Willes, at their villa at Mariafeld. Here much of "Die Meistersinger" was written, and parts of it were played to Frau Wille by Wagner. The completion of the opera was brought about at Triebschen, near Lucerne, October 20, 1867.

That production of "Die Meistersinger" took place June 21, 1868. Many of the foremost musicians in the world occupied places in the house. Wagner sat with the King of Bavaria in the royal box. The performance began at half-past five, and did not end until ten minutes past ten. The enthusiasm of the public was extraordinary, and at the instigation of the King, Wagner, who disliked acknowledging public homage, bowed from his place in the box.

The introduction to the opera was performed before the complete work was produced. The first interpretation of it took place at a concert given by Wagner's friend, Wendelin Weissheimer, at the Gewandhaus, Leipzig, November 1, 1862. Of the eight works performed at this concert five were by Weissheimer, one by Liszt—the A major concerto for piano, played by Hans von Bulow—and Wagner contributed two compositions, the prelude to "Die Meistersinger" (which opened the concert) and the overture to "Tannhauser" (which closed it). There were but few people in the house, but those who were present applauded rapturously the works of Wagner—these were conducted by their composer—and the Prelude to "Die Meistersinger" had to be repeated. Weissheimer asserted that Wagner composed the Introduction to the opera before any other portion had been written; but there are difficulties in the way of an acceptance of this statement.

The piece begins (*Sehr massig bewegt*, C major, 4-4 time) with the grandiose theme typical of the Mastersingers. After this had been heard there is brought forward a tender little theme (flute and clarinet) suggestive of the romance of Eva and her lover, Walther. This lasts only for fourteen measures, and another theme characteristic of the Mastersingers appears in the wind, the motive of which is intended to depict the banner of the Mastersingers, whereon is emblazoned King David playing the harp, an outward and visible emblem of the pride and dignity of the Corporation. There is much working over of this majestic subject; and, at length, there appears (in the first violins) a theme taken from the prize-song, and intended to represent the love of Eva and her knightly Walther. The passionate expression of this division is suddenly interrupted by a new section, in which there is a humorous treatment of the opening subject in jerky staccato notes played by the woodwind. Soon there is a thunderous outburst in which the massive subject of the Mastersingers appears in the brass *fortissimo*. This leads into a remarkable contrapuntal combination of the three principal themes, a restatement of the "Banner" motive in the brass, and a concluding presentation of the imposing subject with which the Prelude opened.

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PROGRAM

1. BEETHOVEN.....Symphony No. 8, F major, Op. 93
   - I. Allegro Vivace e con brio
   - II. Allegretto Scherzando
   - III. Tempo di Minuetto
   - IV. Allegro vivace

INTERMISSION

2. HUMPERDINCK ..... "Königskinder"
   - (a) Prelude to 2nd Act "Hellafest"
   - (b) Prelude to 3rd Act "Verdorben-Gestorben"

3. ENESCO.....Roumanian Rhapsody, No. 1
   (A Major, Opus 11)

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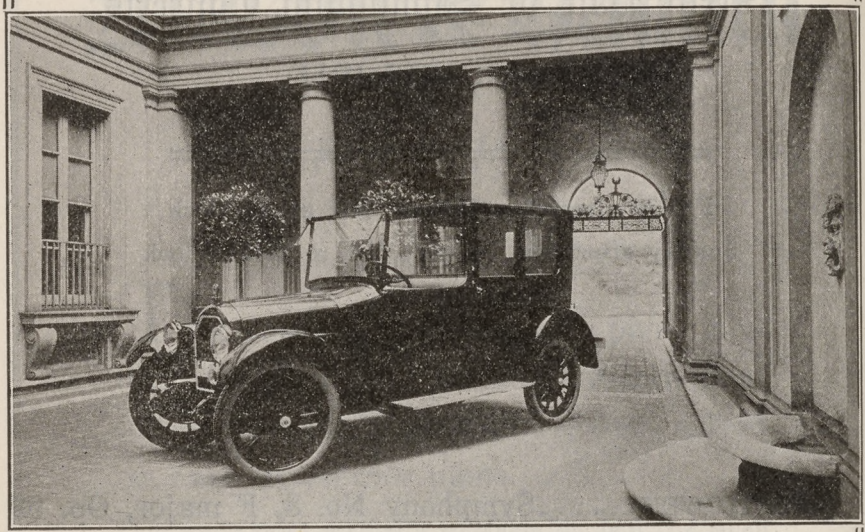

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# PROGRAM NOTES :: By Felix Borowski

## SYMPHONY NO. 8, F MAJOR, OPUS 93

**Ludwig van Beethoven**
Died March 26, 1827, at Vienna.
Born Dec. 16, 1770, at Bonn.

THE composition of his eighth symphony was undertaken by Beethoven in 1812, in which year was also finished the seventh symphony (in A), a trio in one movement for piano, violin and violoncello and the sonata for piano and violin, op. 96, as well as a number of smaller works. The seventh symphony had been completed early in the year—probably in May—and in July Beethoven set out for Toeplitz, at which fashionable watering place he hoped to find relief from his ever-increasing deafness. From there he had journeyed to Carlsbad and Franzenbrunnen returning by the middle of September to Toeplitz once again. It is almost certain that sketches for the eighth symphony, made, during these excursions, no little progress toward maturity. At Toeplitz Beethoven's inspirations must have received outward stimulus through his association with the venerated poet Goethe, whom he met there for the first time, and particularly through the fascinations of Bettina von Arnim, who was there too. The eighth symphony was not, however, completed at Toeplitz. At the beginning of October Beethoven packed up his baggage and betook himself and his work to Linz, a town in Lower Austria, where dwelt his younger brother Johann. Since Linz, was many miles away, and since, also, Beethoven's health was at that time far from being good—certainly not such as would befit him for arduous journeys—it may be presumed that this expedition, and the interruption of the symphony, was called forth by circumstances of pressing moment.

Johann van Beethoven, six years younger than his immortal brother, was an individual possessed of highly developed commercial talents with but little character worth mentioning. Czerny put it on record that he was a fine looking man, with black hair and a taste for dandyism. In Vienna Johann had been a druggist's assistant, and having saved his money had been able, in 1807, to purchase in part a pharmacy at Linz. He had had business relations with the French army in 1809, and had made money.

Although at this time 36 years of age, Johann was still a bachelor, his household arrangements being attended to by Theresa Obermayer, the daughter of his landlord. In his distant retreat at Toeplitz Beethoven had heard rumors that Johann's attentions to Fraulein Obermayer were not such as were compatible with their relative positions of master and servant, and full of wrath the elder brother hastened to the scene to demolish this romance and to still the voice of scandal. It is well to remember that Beethoven was not on terms of cordial fraternal sympathy with Johann. He disliked his brother and a large measure of

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contempt mingled with this feeling.* Possibly Beethoven undertook this journey of remonstrance and reproof with a certain satisfaction in his heart. We know from Gloeggl's "Linzer Musik-Zeitung" that Beethoven arrived at Linz October 5 and that he occupied a large room in Johann's house which overlooked the Danube. Having installed himself the great man proceeded to the business which had brought him there—the business of ejecting Fraulein Obermayer. There were many violent scenes and altercations; for when his soul was stirred Beethoven neither spared nor minced his words. He gave his opinion of Fraulein Obermayer in terms of scathing candor; he used every remonstrance to his brother, even to the extent of violent physical persuasion. But Johann was not to be persuaded, and Beethoven having exhausted every other argument actually brought to bear upon the situation the authority of the police and the bishop of the diocese.

These functionaries had arranged for the banishment of the obnoxious Fraulein Obermayer when Johann checkmated his brother and the allies by marrying her on November 8.

It was in the midst of these turbulent transactions that the eighth symphony was written and completed. In after years Johann declared that many of the sketches for it were made by Beethoven during his walks to and from the Poestlingberge; but Thayer considered Johann's testimony to be unreliable.

The manuscript of the symphony—now in the Royal Library in Berlin—bears the date of the symphony's completion. "Sinfonia-Lintz im Monath October 1812." In the following month, having finished his labors and disgusted with the outcome of his brother's case, Beethoven returned to Vienna.

It was sixteen months after its completion before the eighth symphony came to a public performance at a concert given in the Redoutensaal (Vienna) on Sunday, Feb. 27, 1814. The program commenced with the symphony in A, and contained also the vocal trio "Tremate, empi, tremate," the eighth symphony coming third, and the "Battle of Vittoria" last. A large orchestra had been provided. A memorandum by Beethoven himself tells us that there were eighteen first violins, as many seconds, fourteen violas, twelve violoncellos and seven double basses. In addition to the ordinary wind instruments there were two double bassoons.

Schindler declared that five thousand people occupied the hall, but Thayer believed that this number was exaggerated. The new symphony

*A well known instance of Beethoven's contempt of his brother's character was his answer to the druggist's smug pretensions to gentility. Having retired from business and become the possessor of a little property in the country near Vienna, Johann called, in 1823, upon his elder brother, upon that occasion sending in his visiting card upon which he had inscribed "Johann van Beethoven. Landed proprietor." Beethoven returned the card with the added words, "Ludwig van Beethoven. Brain proprietor." A more curious instance of the disturbing effect of the druggist upon the musician's sensibilities was narrated in the "Signale" of 1848 (five months after Johann's death).

Beethoven was giving a concert in the Augarten. Just before the commencement of the music he perceived his brother sitting in the hall. The composer immediately ran around to the entrance of the building at which a police officer stood on duty and he demanded that this functionary should remove "the gentleman in a green coat sitting in the third or fourth row." "It is my brother," said Beethoven, "and if that prosaic animal stays there I shall never be able to perform my music."

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1. Overture, Fra Diavolo ..... AUBER
2. Suite, "L'Arlesienne," No. 1 ..... BIZET
   - (a) Prelude
   - (b) Minuette
   - (c) Adagietto
   - (d) Carillon
3. Danse Macabre ..... SAINT-SAENS

(INTERMISSION)

4. On the Moldau River ..... SMETANA
5. Overture, "Tannhäuser" ..... WAGNER

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did not evoke wild enthusiasm, a fact which the critic of the Allgemeine Musik-Zeitung attributed to the performance of the A major symphony in the earlier part of the concert, and to the satiety and natural apathy "Consequent upon the enjoyment of so much that was beautiful and admirable." In other cities the eighth symphony was heard for the first time much later. In London it was performed by the Philharmonic Society in 1826, although the society had been in possession of the music since 1817. The Societè des Concerts in Paris gave the work in 1832, it being the last of all Beethoven's symphonies to be accorded a hearing in Paris. The first production in America was at a concert of the Philharmonic Society of New York, November 16, 1844. Two years later it was heard in Russia (November 27, 1846) but—according to J. G. Prud'homme—in Spain there was no performance until 1878, when it was directed by Mariano Vazquez at Madrid. The symphony was published in 1816 by S. A. Steiner & Co., Vienna, the score being a lithographed volume of eighty-nine pages. A second and engraved edition was brought out by Tobias Haslinger eleven years later.

Various "programs" have been read into Beethoven's work by different commentators. W. von Lenz, who wrote three large works upon Beethoven and his compositions, imagined that the eighth symphony together with that in A and the "Battle of Vittoria" constitute a "military trilogy," this trilogy being a counterpart of the Eroica symphony. The last movement of the eighth Lenz discovered to be a "poetic retreat." His countryman Oulibscheff, who differed with him on every point concerning Beethoven, saw only in the master's work a reflection of Italian music, and he asserted that the second movement (*Allegro Scherzando*) was a satirical parody on Rossini's style. F. J. Crowest ("Beethoven" in 1904), enlarging upon an expression of opinion put forward by Sir G. Grove in his "Beethoven and his nine symphonies" that "the hearer has before him not so much a piece of music as a person," permitted himself the statement: "One thing is certain. The tenor of the symphony is personal, and the person reflected is Beethoven."

The eighth symphony is scored for two flutes, two oboes, two clar-

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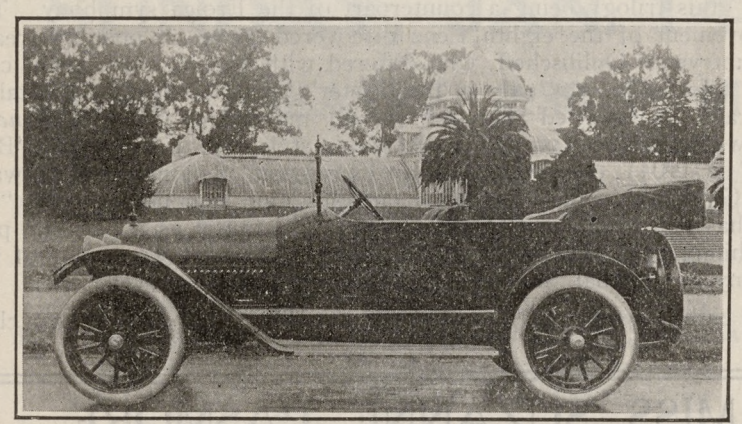

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**Friday Afternoon, January 19th, at 3 o'clock**
**Sunday Afternoon, January 21st, at 2:30 o'clock**

**Soloist—MME. JULIA CULP**

## PROGRAM

1. BRAHMS.....Symphony, No. 4, E minor, Op. 98
   - I. Allegro non troppo
   - II. Andante moderato
   - III. Allegro giocoso
   - IV. Allegro energico e passionato

2.
   I.

   BEETHOVEN.....Two "Clarchen" Lieder, from "Egmont"
   - (a) "Freudvoll und Liedvoll"
   - (b) "Die Trommel gerühret"

   II.

   SCHUBERT ......"Ave Maria"

   **MME. JULIA CULP**

(INTERMISSION)

3. SAINT-SAENS.....Symphonic Poem, "Phaëton," Op. 39

4.
   WAGNER .....Träume
   SCHUBERT .....Ständchen
   STRAUSS ..... Morgen

   (Violin obligato, Mr. Louis Persinger)

   **MME. JULIA CULP**

5. BEETHOVEN.....Overture to "Egmont"

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JULIA CULP, the eminent Dutch lieder singer, was born in the little town of Groningen, Holland, October 6th, 1883. At the age of seven she began the study of the violin. When ten years old her school teacher noticed that when the children sang in chorus the voice of little Julia stood out above all the rest, and told her parents about it. She began singing lessons when she was just twelve years old. Her voice was naturally beautiful and the acquirement of technique was a simple matter.

At the age of fifteen she gave her first recital in Groningen and repeated it in Amsterdam. She then became a pupil at the Amsterdam Conservatory where she studied with Cornelie van Zanten. At nineteen she went to Berlin with the intention of giving recitals but, having the opportunity of studying with Etelka Gerster, she halted her career for two years to study with this great singer. It was from Mme. Gerster that Julia Culp learned much.

Since giving her first concert in Berlin she has met with a succession of triumphs second to those of no other living concert singer. She has appeared with the Boston Symphony, New York Symphony, New York Philharmonic and other great orchestras of this country and has invariably won the highest praises. Singers of "lieder" with orchestral accompaniment are very rare as it takes far more art to win success as an interpreter of these exquisite classic gems than as a singer of operatic arias. Such completely supreme artistry as is possessed by Mme. Culp is rarely evidenced in a generation.

At the pair of concerts on Friday afternoon, January 19, and Sunday afternoon, January 21, Mme. Julia Culp will be heard in songs by Beethoven, Schubert, Wagner and Richard Strauss, all with orchestral accompaniment. The complete program announcement will be found on the preceding page.

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| Other Real Estate (value $195,000.00), standing on books at | 1.00 |
| Employees' Pension Fund ($235,045.38), standing on books at | 1.00 |
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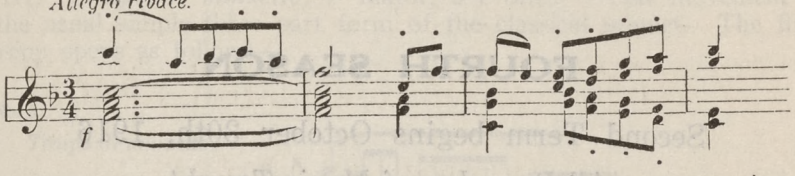
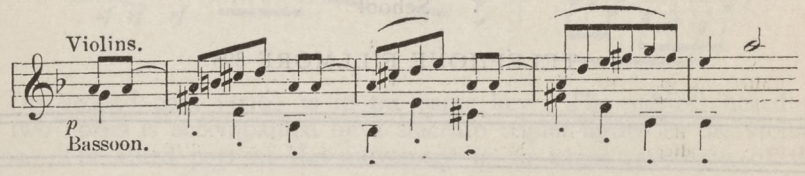
inets, two bassoons, two horns, two trumpets, two kettle drums and strings.

I. The first movement—*Allegro vivace e con brio,* F major, 3-4 time—begins without any introduction, with the presentation by the full orchestra of the principal subject, twelve measures in length—

No. 1.
*Allegro vivace.*



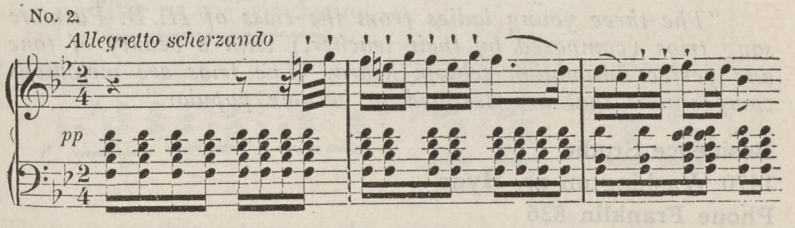

Following a modulatory passage, twenty-five measures long the second subject enters with the following theme in the first and second violins—




The development concerns itself exclusively with a working out of the vigorous octave figure which closes the first division of the movement, and with the first five notes of the principal subject. The recapitulation brings the principal subject in the basses and bassoons *fff.* A lengthy coda follows the rehearing of the second subject, and the movement closes *pp.* with a final reference to the first five notes of the principal theme.

II. The symphony contains no slow movement, its place being taken by an *Allegretto Scherzando,* B flat major, 2-4 time. The theme of this *Allegretto*

No. 2.
*Allegretto scherzando*




is identical with that of a canon, "ta, ta, ta, lieber Mälzel," which Beethoven improvised at a farewell dinner given—according to Schindler—in 1812 to Beethoven, previous to his departure for Linz. Mälzel,

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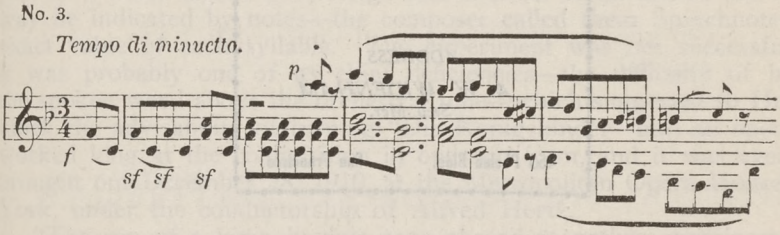
the inventor of the *metronome,* was present, as were also Count Brunswick, Stephen von Breuning and other friends. Beethoven was in a cheerful mood—"unbuttoned," as he expressed it—and he sang the soprano part of the canon, Mälzel taking the bass. Thayer doubted whether the canon really preceded in point of time the theme of the *Allegretto* in the symphony.

III. *Tempo di minuetto,* F major, 3-4 time. This movement is in the usual simple three part form of the classical minuet. The first division opens as follows—

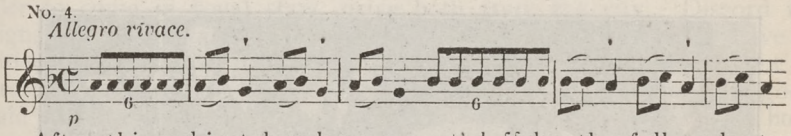
No. 3.



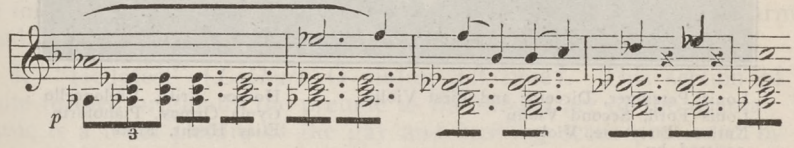

The second part (trio) is in the same key. The subject heard in the two horns is accompanied by a staccato triplet figure in the violoncellos. The third part of the movement is an exact repetition of the first.

IV. *Allegro vivace,* F major, 2-2 time. The finale, which represents Beethoven in one of his most frolicsome moods, is a rondo of which the following is the principal subject—

No. 4.




After this subject has been repeated *ff* by the full orchestra, the second theme makes its appearance in the first violins, to be taken up later by the wood wind—.




There is another return of the principal subject, followed by a development of the former material. This is succeeded in its turn by a recapitulation, closing with a lengthy coda the contents of which are drawn from the first and second themes—principally the first.

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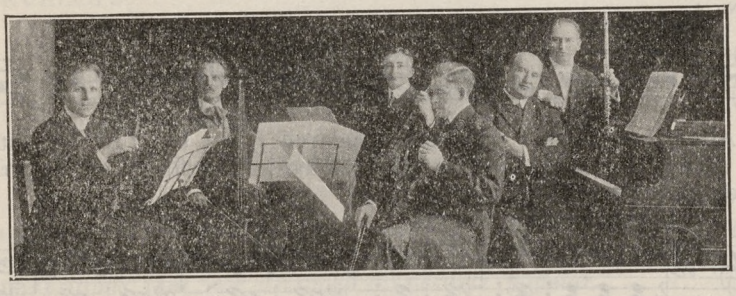

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Elias Hecht, Flute
assisted by
B. E. Puyans, Flute L. Rovinsky, Violin L. J. Previati, Contrabass

1. Bach..Concerto, No. 4, G major, Violin and Two Flutes with String Quintet Accompaniment
2. Beethoven.....Quartet for Strings, C minor. Op. 18, No. 4
3. Brahms.....Trio for Piano, Violin and 'Cello, Op. 8

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## PRELUDE TO 2ND AND 3RD ACTS, "DIE KÖNIGSKINDER"

**Engelbert Humperdinck**
Born Sept. 1, 1854, at Sieburg.

THE Suite, "Die Königskinder," is drawn from incidental music to a play of the same name written by Humperdinck in 1895-96. This play was, as to its text and situations, the work of Elsa Bernstein —an authoress who writes under the pseudonym, Ernst Rosmer.* The first production of the play took place at Munich, January 23, 1897. In his music to the play Humperdinck endeavored to make the tone an integral part of the text by causing it to be set to the spoken words, just as if those words were sung; and in order to do this in the clearest way he indicated by notes—the composer called them Sprechnoten—the exact value of each syllable. The experiment was not successful, and it was probably one of its chief deficiencies—the difficulty of hearing the spoken word above the orchestral tone—which suggested to Humperdinck the advisability of turning "Die Königskinder" into an opera. He worked long at the composition in operatic form, and it was eventually brought out December 28, 1910, at the Metropolitan Opera House, New York, under the conductorship of Alfred Hertz.

"The son of a king, having gone abroad to gather experience, finds in the Hellaforest a goose-maid, the bewitched daughter of a king. They fall in love, but as she is prevented from escaping by the witch, the prince leaves her in anger. The citizens of Hellabrunn have sent out a fiddler, a wood-chopper and a broom-maker to ask of the witch where they might find a ruler. The witch deceives all but the fiddler with her answer. He recognizes in the goose-girl the child of a king and takes her, saved from the witch's power by prayer, back with him to Hellabrunn. As she enters the city she finds the beloved prince disguised as a beggar. The people of Hellabrunn who expected the new ruler to come in royal state, drive both from the city. Discord now reigns in the town. The innocent children, however, who have intuitively divined the injustice of their parents' deed, hover about the forest in search of the exiles. The prince, famished, carrying the goose-maid in his arms, reaches the hut which was formerly the witch's home. He gives the wood-chopper, who happens to be there, his crown for a loaf of bread. But the loaf is a poisoned one left by the witch. When the fiddler arrives with the children, to whom he has shown the way, he finds the prince and the goose-maid clasped in each other's arms—dead."

I. "Hellafest" (*Lebhaft*, G major, 2-3 time). This section of the Suite formed originally the prelude to the second act of the drama. The music is a tonal picture of the gay and bustling scene presented by the

*Elsa Bernstein (born at Vienna, October 28, 1866) is the wife of Dr. Max Bernstein, a Munich lawyer, who has also gained much reputation as an author. As the daughter of Heinrich Porges, the Royal Musikdirector at Munich, Frau Bernstein lived for a number of years in that musical atmosphere which surrounded the Wagnerian protagonists. Her dramatic works are "Wir Drei," "Dammerung," "Die Königskinder," "Themistokles," "Mutter Maria," "Dagny," "Merete," "Johannes Herkner," "Nausikaa," "Maria Arndt" and "Die Freundinnen." She has also published a novel, "Die Madonna."

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citizens of Hellabrunn as they wait expectantly for the return of the emissaries who have been sent to find a prince to rule over them.

The movement contains two important sections. The first, of march-like character, is, as to its opening four measures, announced by the wood-wind as an introduction to the main theme, which is then presented in vivacious fashion by the full orchestra. A second theme, thirty-three bars later, is given to the wind (subject in the oboe and trumpet), the strings answering it in alternating phrases. The main theme returns *ff*, the working over of it then leading into the trio of the piece, entitled "Children's Dance," the subject of which, played by the clarinet, is based on a German folk-song. The march-theme which opened the movement returns *fortissimo*, and the work is brought to a conclusion by a coda in which the theme of the Children's Dance is represented with much sonority of instrumentation.

II. This movement entitled "Verdorben-Gestorben" (Ruin-Death), is the prelude to the last act of the drama and it includes a section entitled "The Minstrel's Last Song," which, at the production of the play, was sung by the Minstrel himself as the curtain rises upon the scene. The movement is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trumpets, three trombones, tuba, kettledrums, harp and strings. It opens (*Langsam*, B flat minor, 6-8 time) with sustained introductory material in the wind instruments alone, the muted strings entering later. The theme of the movement appears first as an expressive solo for the oboe, accompanied by a triplet figure in the strings. Much use is made later of a little figure in the third measure following the opening of this theme, this being worked over with some elaborateness, especially in the strings. A slackening of the *tempo* and a *diminuendo* leads to the Minstrel's Song set forth by the horns, the close of its opening phrases being filled in by *arpeggios* of the harp. The song is continued by the strings, and at its close the material of the opening measures of the movement are again suggested, the first measure of the Minstrel's Song being occasionally combined with them. The movement ends with a tranquil coda.

## ROUMANIAN RHAPSODY, A MAJOR, OPUS 11, NO. 1

**Georges Enesco**

Born Aug. 7, 1881, at Cordaremi (Roumania)

THE composer of this work—the son of a Roumanian farmer—displayed gifts for music, and particularly for violin-playing, early in life. He was only seven when a musician persuaded the elder Enesco to take his son to the Vienna Conservatory, directed by Joseph Hellmesberger. That musician declined at first to consider the application of so young a student; but, prevailed upon to hear the boy,

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he was impressed with his talent, and admitted him to the classes of the institution. Enesco carried away the first prizes for harmony and violin playing when he was eleven. Later the boy was taken to Paris, where, in the Conservatoire, he studied composition with Gabriel Fauré, and violin with Martin Marsick. He took a second *accessit* for counterpoint and fugue, and a first prize for violin playing two years later. Even as a student Enesco made a successful debut as a composer with his "Poème Roumain," which Edouard Colonne, who was interested in the young musician's gifts, produced at a Châtelet concert, Feb. 6, 1898.

The Roumanian composer's principal works for orchestra are: "Poème Roumain," Opus 1; Pastorale Fantasie; two Symphonies; Suite, Opus 9; Symphony for two flutes, oboe, English horn, two clarinets, two bassoons, two horns; Three Roumanian Rhapsodies, Opus 11; Symphonie concertante for violoncello and orchestra. His chamber music includes two sonatas for piano and violin, and a quintet.

Enesco's three Roumanian Rhapsodies are respectively in the keys of A major, D major and G minor. The first is dedicated to B. Crocé-Spinelli. The composer conducted two of these works at a concert given by the violoncellist, Pablo Casals, at the Salle Gaveau, Paris, Feb. 7, 1908. The A major Rhapsody is scored for three flutes (the third interchangeable with a piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets à pistons, three trombones, tuba, three kettle-drums, tambourine, cymbals, two harps and strings. The work, founded on Roumanian melodies, is freely constructed as to form.

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2. "Kol Nidrei," for Violoncello with Orchestra, Op. 47. BRUCH
   (MR. BRITT)
3. Suite No. 1, "Peer Gynt" ..... GRIEG

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Friday Afternoon, January 19th, at 3 o'clock
Sunday Afternoon, January 21st, at 2:30 o'clock

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Soloist, MME. JULIA CULP

PROGRAM

1. BRAHMS.....Symphony, No. 4, E Minor, Op. 98
   - I. Allegro non troppo
   - II. Andante moderato
   - III. Allegro giocoso
   - IV. Allegro energico e passionato

2. BEETHOVEN..Two "Clärchen" Lieder, from "Egmont"
   - (a) "Freudvoll und Leidvoll"
   - (b) "Die Trommel gerühret"

   SCHUBERT......"Ave Maria"

   MME. JULIA CULP

INTERMISSION

3. SAINT-SAENS....Symphonic Poem "Phaëton," Op. 39

4. WAGNER.....Träume
   SCHUBERT.....Ständchen
   STRAUSS.....Morgen

   (Violin obligato, MR. LOUIS PERSINGER)

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5. BEETHOVEN.....Overture to "Egmont"

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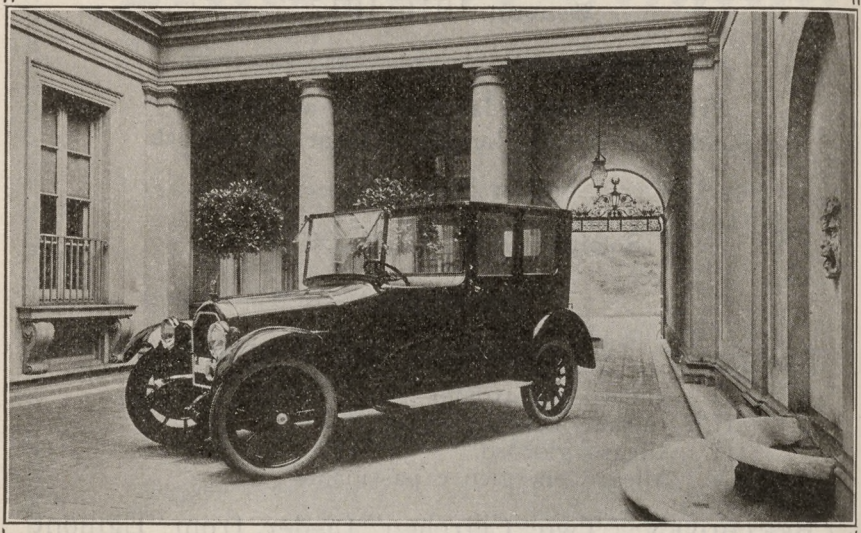

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# PROGRAM NOTES :: By Felix Borowski

## SYMPHONY NO. 4, E MINOR. OPUS 98

**Johannes Brahms**
Born May 7, 1833, at Hamburg
Died April 3, 1897, at Vienna

BRAHMS began the composition of his fourth and last symphony in the summer of 1884, at Mürz Zuschlag, in Styria; and in this mountainous region the work came to its completion in the summer of the following year. Brahms was peculiarly diffident about the worth of his own creations, and he was accustomed—particularly in the case of his larger works—to consult various friends as to the effect which his compositions made upon them. We know from the published letters which passed between Brahms and the Herzogenbergs* that the first movement of the symphony was sent to Elizabeth von Herzogenberg† in August, 1885. "Might I venture," wrote Brahms, "to send you a piece of a piece of mine, and should you have time to look at it, to ask you to tell me what you think of it?" The German master also begged his friend to play the work to Madame Schumann, and to obtain her judgment on it. The first performance of the symphony took place by the Meiningen Orchestra in October, 1885,—a private rehearsal to which had been invited by Hans von Bülow, the director, a few distinguished musicians, of whom Richard Srauss was one. The first public presentation of the work was given October 25, with so much public approval that the third movement would have been encored if the listeners had had their way. Bülow repeated the symphony November 1, at Meiningen, and on November 5, Brahms and Bülow started upon a concert tour through various German cities, and Holland. In 1887 the symphony came to publication.

Before proceeding to an analysis of the work it may be remarked that the fourth symphony was the last of his orchestral compositions that Brahms was permitted to hear. In the autumn of 1896 the master had suffered from an affection of the liver which, having been diagnosed as jaundice, sent him to Carlsbad for treatment. His condition grew gradually but materially worse. The disease—it was hypertrophic cirrhosis of the liver—progressed so far that it was determined to give up all hope of a cure at Carlsbad, and Brahms returned to Vienna. In March, 1897, the master attended a Philharmonic concert at which his E minor symphony was performed. It was his last appearance in public, an appearance thus described by Miss Florence May:‡

"The fourth symphony had never become a favorite work in Vienna.

---

*"Johannes Brahms: The Herzogenberg Correspondence," edited by Max Kalbeck, 1909.

†Elizabeth von Herzogenberg was the wife of Heinrich von Herzogenberg, a composer of serious aims whose admiration for Brahms was only equalled by his enthusiasm for that master's art. Elizabeth shared this feeling and an intimate friendship existed between herself, her husband and Johannes Brahms. She had studied the piano with Julius Epstein in Vienna, and for a short period had been a pupil of Brahms himself. The understanding of music possessed by Elizabeth Herzogenberg was of more than ordinary comprehensiveness. If her adoration of Brahms's music led her to condemn all else by other writers, she was not without the ability or courage to pass critical judgment upon such passages in the works of Brahms as failed to satisfy her. The master would seem to have valued Elizabeth's opinion, and he frequently consulted her. Elizabeth von Herzogenberg died of heart disease at San Remo in 1892.

‡"Life of Johannes Brahms," by Florence May, 2 vols., 1905.

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assisted by

ALFRED WALLENSTEIN, 'cellist
MRS. ROBERT HUGHES, at the piano

## ST. FRANCIS HOTEL

Thursday Evening, February 15, 1917,
at 8:30 o'clock

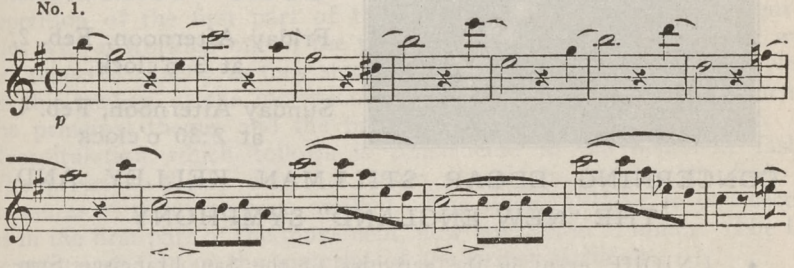
Tickets, $1.00, on sale at Sherman, Clay & Co., Kohler & Chase and the St. Francis News Stand.

Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today, however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the 'artist's' box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar, and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank, and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause, and yet another; one more acknowledgement from the master, and Brahms and his Vienna had parted forever."

The E minor symphony is scored for the following orchestra: two flutes (piccolo), two oboes, two clarinets, two bassoons, double bassoon, four horns, two trumpets, three trombones, three kettledrums, triangle and strings.

I. (*Allegro non troppo*, E minor, 2-2 time.) The principal subject is announced at once by the violins:

No. 1.




After this theme has been presented, a sequence of scale-like passages is brought forward in the violas, and successively in the woodwind

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# EDGAR STILLMAN KELLEY'S "NEW ENGLAND" SYMPHONY

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## CORT THEATRE

Friday Afternoon, Feb. 2, at 3 o'clock

Sunday Afternoon, Feb. 4, at 2:30 o'clock

### CONCERNING EDGAR STILLMAN KELLEY AND THE "NEW ENGLAND" SYMPHONY

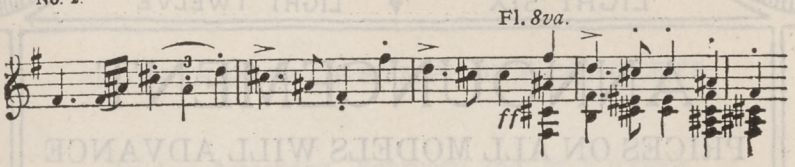
A UNIQUE event in the activities of the San Francisco Symphony Orchestra, directed by Alfred Hertz, will be the forthcoming performances of the "New England" Symphony by Edgar Stillmann Kelley, the American composer. It is a work typically American in its themes and inspiration, but possessed of a dignity and authority in its workmanship that render it worthy to take a position of distinction beside the master works written in this form.

The work had its initial performance at the Norfolk, Connecticut, Festival in June, 1913, and was also successfully given at the Liszt Society Festival in Altenburg, Germany, at the invitation of the Duke of Saxe-Altenburg.

In this work, the composer has sought to embody in symphonic form certain phases of thought and sentiment peculiar to that group of pioneers who first made their home in New England. Edgar Stillmann Kelley was born in Wisconsin of parents who were themselves descendants of the early settlers of New England.

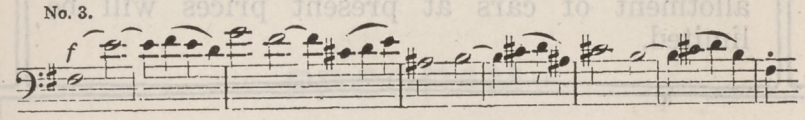
instruments, and portions of the principal subject are worked over in the strings. A marked, emphatic figure—the second theme—now makes its appearance in the woodwind and horns:

No. 2.




and this is succeeded by a second section given to the violoncellos and horns (pizzicato in the violins), the melody being taken up later by the first and second violins in octaves:

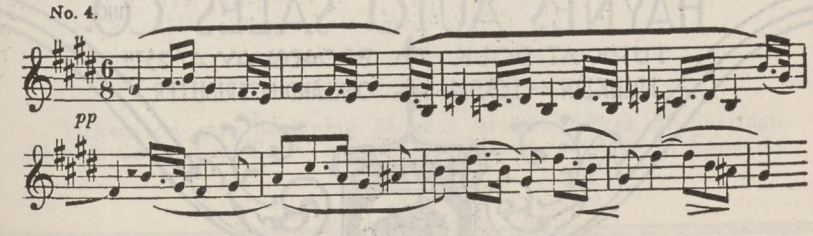
No. 3.




The first section of the theme is given further hearing. There is no repetition of the first part of the movement, and the development begins with a working out of the principal theme, eight measures of which are repeated exactly as they stood at the beginning of the work. Nearly all this section of the movement is concerned with the development of the principal theme, and the first section of the second subject. The Recapitulation which follows is constructed in the orthodox fashion. The principal theme does not begin exactly as before, the first four measures of it having been omitted. The second subject, in two sections, as in the first part of the movement, now appears in E minor. The Coda is constructed from the material of the principal theme.

H. (*Andante moderato,* E major, 6-8 time.) Two horns announce the motive of the first subject of the movement, these being reinforced in the second and third measures by the flutes, oboes and clarinets. The subject begins in the fifth measure with the melody in the clarinet (*pizzicato* in the strings):

No. 4.



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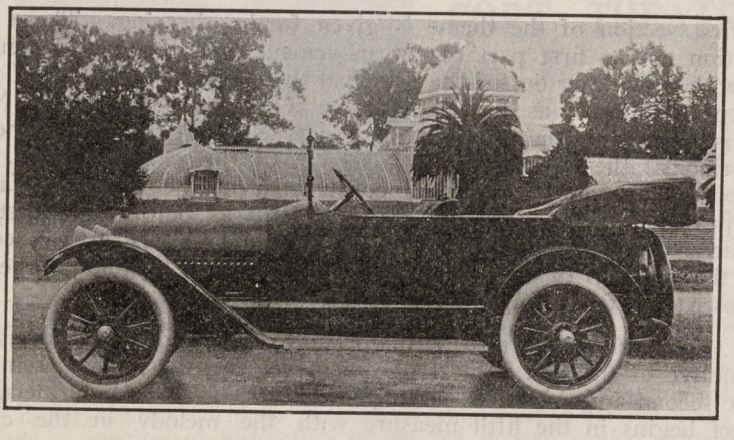

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**Friday Afternoon, February 2nd, at 3 o'clock**
**Sunday Afternoon, February 4th, at 2:30 o'clock**

**CORT THEATRE**

## PROGRAM

1. WEBER .....Overture, "Euryanthe"

2. GEORGE SCHUMANN..Variations and Double Fugue on a Merry Theme, Op. 30

(First time in San Francisco)

## (INTERMISSION)

3. EDGAR STILLMAN KELLEY..Symphony No. 2, "New England" B Flat in Minor, Op. 33

I. Lento-Allegro appassionato
II. Allegretto pastorale
III. Lento
IV. Allegro con fuoco

(First time in San Francisco)

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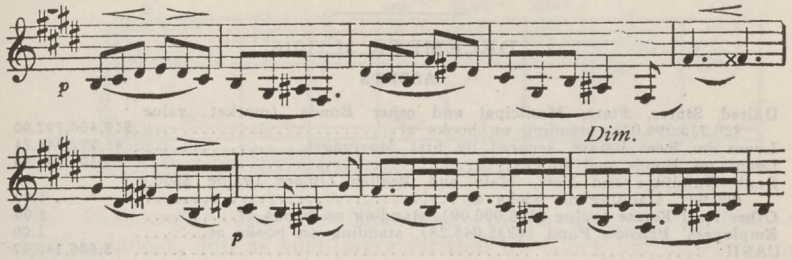
The second theme in B major presents itself in the violoncellos, thirty-seven measures after the first has been announced:

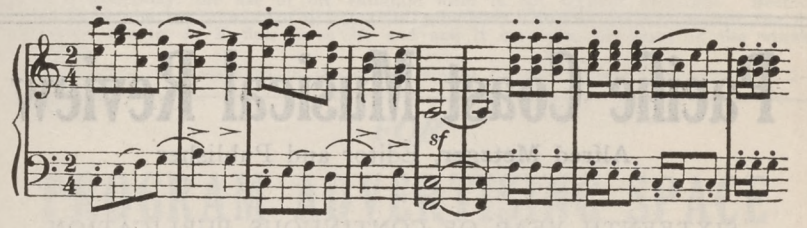
No. 5.




This is developed at some length, and the first subject returns in the strings with a moving figure against it in the wind. Elaboration of this takes place, following which the second subject—now in E—is set forth by the first violins. A short Coda is founded on the opening theme.

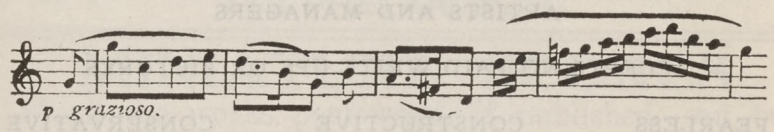
III. (*Allegro giocoso,* C major, 2-4 time.) This is, in reality, the Scherzo of the symphony, although it is not so named on the score. The principal theme is announced at once by the full orchestra as follows:

No. 6.




The second subject, in G major, is heard in the first violins, the rhythmical figure of its accompaniment suggesting the outline of the opening subject of the first movement:

No. 7.




Development of the principal subject now takes place, and following it there sets in the Recapitulation. In this the principal subject is modified at the beginning, the first ten bars having been changed. The second theme (first violins and oboe) appears in C major. A long and brilliant Coda is built on the material of the principal theme.

IV. (*Allegro energico e passionato,* E minor, 3-4 time.) The finale of the E minor symphony is not cast in the Rondo or Sonata form peculiar to the closing movements of other symphonies, but it is a

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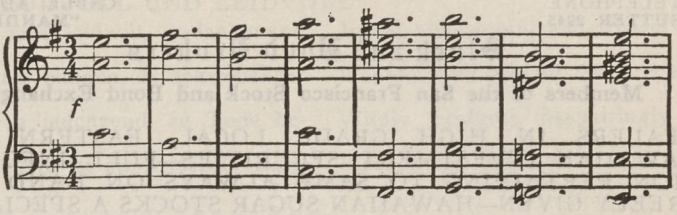
Passacaglia,* in which a theme of eight bars—this is quoted below—is given thirty-two variations.

No. 8.




The Passacaglia and the Chaconne—forms almost identical—were originally dances, and as such were written by Gluck and other dramatic composers of the eighteenth century. Yet, at that period, and before it, the Passacaglia was treated also as a purely musical form, as may be seen in the works of Mazzella, Buxtehude, Frescobaldi, Bach, Handel and other composers. Passacaglia and Chaconnes were written in triple time—3-2 or 3-4—but exceptionally other times were used.†

Brahms made use of trombones for the first time in his symphony in this Passacaglia which forms its closing movement.

*While it is exceedingly uncommon to discover the employment of a Passacaglia for the finale of a symphony, the use of the variation form is not without precedent. Beethoven employed it for the last movement of his third symphony (Eroica), as well as for the finale of his string quartet in E flat, Opus 74, and and it may also be found in the works of other writers.

†For instance, a Passacaglia in the second act of Gluck's "Alceste" is written in 2-4.

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San Francisco Concert Series under the direction of Miss Eda Beronio

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Nathan Firestone, Viola
Horace Britt, Violoncello
Gyula Ormay, Pianoforte
Elias Hecht, Flute
assisted by
B. E. Puyans, Flute L. Rovinsky, Violin L. J. Previati, Contrabass

1. Bach..Concerto, No. 4, G major, Violin and Two Flutes with String Quintet Accompaniment
2. Beethoven.....Quartet for Strings, C minor. Op. 18, No. 4
3. Brahms.....Trio for Piano, Violin and 'Cello, Op. 8

Tickets at Sherman, Clay & Co. and Kohler & Chase Steinway Piano Used

## TWO CLÄRCHEN LIEDER, FROM "EGMONT" — Beethoven

### (a). "FREUDVOLL UND LEIDVOLL"

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Hangen und bangen in schwebender Pein,
Himmelhoch jauchzend, zu Tode betrübt,
Glücklich allein ist die Seele, die liebt.

Joyful and woeful and wistful in fine,
Hopeful and fearful forever to pine,
Wildly exultant, despairingly prone,
Blest is the heart of a lover alone.

—Goethe

### (b). "DIE TROMMEL GERÜHRET"

Die Trommel gerühret,
Das Pfeifchen gespielt!
Mein Liebster gewaffnet
Den Haufen befiehlt,
Die Lanze hoch führet,
Die Leute regieret.
Wie klopft mir das Herz!
Wie wallt mir das Blut!
O hätt' ich ein Wämslein
Und Hosen und Hut.

The drums loud are beating,
The fifes shrilly play,
My lover in armor
Directs the array.
His lance proudly raising,
He marshals the way.
How throbs my fond heart!
How warm the blood glows!
Oh had I a helmet,
A doublet and hose!

Ich folgt' ihm zum Thor 'naus
Mit mutigem Schritt,
Ging durch die Provinzen,
Ging überall mit.
Die Feinde schon weichen,
Wir schiessen dadrein;
Welch' Glück sondergleichen,
Ein Mannsbild zu sein!

I'd follow him boldly
Wherever he led,
And gayly march onward
With soldier-like tread;
The enemies waver,
Among them we fire;
What joy could one only
To manhood aspire!

—Goethe

## "AVE MARIA" — Schubert

Ave Marie! Jungfrau mild,
Erhöre einer Jungfrau flehen,
Aus diesem Felsen starr und wild,
Soll mein Gebet zu dir hinwehen.
Wir schlafen sicher bis zum Morgen,
Ob Menschen noch so grausam sind.
O Jungfrau, sieh der Jungfrau Sorgen,
O Mutter, hör' ein bittend Kind!
Ave Maria.

Ave Maria! maiden mild!
Listen to a maiden's prayer!
Thou canst hear though from the wild,
Thou canst save amid despair.
Safe may we sleep beneath thy care,
Thou banish'd, outcast, and reviled,—
Maiden! hear a maiden's prayer;
Mother, hear a suppliant child!
Ave Maria.

Ave Maria! reine Magd!
Der Erde und der Luft Dämonen,
Von deines Auges Huld verjagt,
Sie können hier nicht bei uns wohnen!
Wir woll'n uns still dem Schicksal beugen,
Da uns dein heil'ger Trost anweht;
Der Jungfrau wolle dich neigen,
Dem Kind, das für den Vater fleht!
Ave Maria.

Ave Maria! stainless styled!
Foul demons of the earth and air,
From this their wonted haunt exiled,
Shall flee before thy presence fair.
We bow to our lot of care,
Beneath thy guidance reconciled;
Hear for a maid a maiden's prayer,
And for a father hear a child!
Ave Maria.

—Walter Scott

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Phaëton has obtained permission to drive his father's, the Sun's, chariot through the heavens. But his unskilful hands lead the steeds astray. The flaming chariot, thrown out of its course, approaches the terrestial regions. The whole Universe is about to perish in flames, when Jupiter strikes down the rash Phaëton with a thunderbolt.

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# :: PROGRAM NOTES ::

## "TRÄUME"

**Wagner**

Sag', welch wunderbare Träume!
Halten meinen Sinn umfangen
Dass sie nicht in leere Schäume
Sind in ödes Nichts vergangen?

Träume, die in jeder Stunde,
Jedem Tage schöner blüh'n,
Und mit ihrer Himmelskunde
Selig durch's Gemüthe zieh'n?

Träume, die wie hehre Strahlen
In die Seele sich versenken,
Dort ein ewig Bild zu malen;
Allvergessen, eingedenken!

Träume wie wenn Frühlingssonne
Aus dem Schnee die Blüthen küsst,
Dass zu nie geahnter Wonne
Sie der neue Tag begrüsst.

Dass sie wachsen, dass sie blühen,
Träumend spenden ihren Duft,
Sanft an deiner Brust verglühen,
Und dann sinken in die Gruft.

DREAMS.

Lo, what wondrous beauteous visions
Hold my senses firm surrounded,
That they, not like empty vapors,
Are in wasted ether banished,—

Visions that in ev'ry hour
And ev'ry day far fairer bloom,
With their gold-like heav'n-sent message,
Blissful through my senses pass;

Visions, like some dream of splendor,
In my soul has deeply entered,
There an image, aye, reflecting,
All forgotten, e'er remembered;

Visions, like from spring-tide's sun
Reflected snow the flow'rs be kissed,
That do ne'er foreshadowed rapture,
They the new-born day salute.

May they blossom, may they flower,
Dreaming, wafting forth their scent,
Softly on my breast consuming,
Slowly drooping to the tomb.

## STÄNDCHEN

**Franz Schubert**

Leise flehen meine Lieder
Durch die Nacht zu dir,
In den stillen Hain hernieder,
Liebchen, komm zu mir!

Flüsternd schlanke Wipfel rauschen,
In des Mondes Licht.
Des Verräthers feindlich Lauschen,
Fürchte, Holde, nicht.

Hörst die Nachtigallen schlagen?
Ach! sie flehen dich,
Mit der Töne süssen Klagen,
Flehen sie für mich.

Sie versteh'n des Busens Sehen,
Kennen Liebesschmerz,
Rühren mit den Silbertönen
Jedes weiche Herz.

Lass auch dir die Brust bewegen,
Liebchen, höre mich,
Bebend harr'ich dir entgegen,
Komm, beglücke mich!

Warm entreaties, gently pleading,
Through the night to thee,
Say while all is calm and silent,
Dearest, come to me!

Whisp'ring branches softly murmur
In the moonlight clear;
None may watch thee, none can harm thee,
Wherefore dost thou fear?

Hear the nightingale so tender,
Would her strain were thine!
Ev'ry note, lamenting echoes,
Some fond sigh of mine.

Ah! she knows the lover's wishes,
Mourns when hopes depart,
Moving with her silvery cadence,
Ev'ry drooping heart.

Let thy pity then restore me,
Dearest, art thou so near?
Oh! I tremble lest I lose thee,
Come and bless me here!

—Rellstab

## MORGEN

Richard Strauss

Und Morgen wird die Sonne wieder scheinen,
Und auf dem Wege, den ich gehen werde,
Wird uns die Glücklichen sie wieder einen,
In mitten dieser sonnenatmenden Erde,
Und zu dem Strand, dem weiten, wogenblauen,
Werden wir still und langsam niedersteigen,
Stumm werden wir uns in die Augen schauen,
Und auf uns sinkt des Glückes stummes Schweigen.

—John Henry Mackay.

## TO-MORROW

To-morrow's sun will rise in glory beaming,
And in the pathway that my foot shall wander,
We'll meet, forget the earth and, lost in dreaming,
Let heav'n unite a love that earth no more shall sunder,
And toward that shore, its billows softly flowing,
Our hands entwined, our footsteps slowly wending,
Gaze in each other's eyes in love's soft splendor glowing,
Mute with tears of joy and bliss ne'er ending.

—Translation by John Bernhoff.

## OVERTURE TO "EGMONT," OPUS 84

**Ludwig van Beethoven**
Born Dec. 16, 1770, at Bonn
Died Mar. 26, 1827, at Vienna

THE music to Goethe's tragedy, "Egmont," was composed by Beethoven in 1809-1810, twenty-two years after the play had been produced. That Beethoven undertook the writing of this incidental music to the tragedy was owing to the desire of Härtel to bring out plays by Goethe and Schiller at the Court theatres in Vienna (of which he was manager) and to give certain dramas with incidental music written by composers whose fame would add lustre to the representation of the works. We know that Beethoven had inclination toward the setting of music to Schiller's "William Tell;" but this work was eventually assigned to Gyrowetz, a writer of much distinction in those days—and Beethoven was commissioned to provide the setting to Goethe's "Egmont." The first performance of this work took place at the Hofburg Theatre, Vienna, May 24, 1810.

In addition to the Overture Beethoven provided the following numbers: Four entr'actes, two songs for soprano—sung by Clärchen—two orchestra pieces—"Clärchen's Death" and a "Melodrama"—and a "Symphony of Triumph," which is the finale of the work.

Some interesting correspondence relating to "Egmont" passed between Beethoven and Goethe, the author of the drama. It has been said

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"And we shall hear her very voice."—**Boston Transcript.**

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—**Bulletin**, January, 1917.

that the commission to compose music to "Egmont" was given to Beethoven because Gyrowetz had refused it. But in his letter to Goethe and in letters to his publishers the composer stated in unmistakable terms that it was the greatness of the poet's work which inspired him to write his music to it. Beethoven wrote to Goethe, April 12, 1811:

"I am in a position to approach you only with the deepest reverence, with an inexpressibly deep feeling for your noble creations. You will shortly receive from Breitkopf and Härtel the music to 'Egmont,' this glorious 'Egmont' with which I, with the same warmth with which I read it, was again through you impressed by it, and set it to music. I should much like to know your opinion of it; even blame will be as profitable for me and for my art, and will be as willingly received as the greatest praise."

Goethe answered this letter before he received the music to "Egmont." Writing from Carlsbad in June, 1811, he said:

"Your friendly letter, highly esteemed Sir, I received to my great pleasure, through Herr von Oliva. I am most thankful to you for the opinions expressed therein, and I assure you that I can honestly reciprocate them, for I have never heard any of your great works performed by skillful artists and amateurs without wishing that I could for once admire you at the pianoforte, and take delight in your extraordinary talent."

Goethe then went on to state that he expected to find the music to "Egmont" awaiting him when he returned home, and he urged Beethoven to visit Weimar and hear a performance to "Egmont" given with the new music, at the Grand-Ducal theater. "You would," said the poet, "certainly meet with a reception in keeping with your merits and sentiments. But no one would take greater interest in it than I myself."

What Goethe thought of the music to "Egmont" he did not write to Beethoven; for the following year he made the composer's acquaintance at Teplitz. He was able, not only to pay Beethoven in person compliments upon the work, but "to admire him at the pianoforte." "I spent the evening at Beethoven's house," the poet wrote in his diary, July 21, 1812; "he plays most delightfully."

The communications respecting the publication of "Egmont"—communications which passed between Beethoven and Breitkopf and Härtel—were numerous. He had offered that firm some piano works and songs and a string quartet. "I now give you," he wrote June 6, 1810, "in addition the music to Goethe's 'Egmont' which consists of ten numbers: overture, entr'actes, etc., and I want for it the sum of fourteen hundred gulden in silver money, or convention scale, same standard as with the oratorio, etc.—the 250 florins. I cannot accept anything else without being a loser." There was more in this strain and Beethoven also stated—probably with a view of bringing Breitkopf and Härtel to terms as quickly as possible, that " 'Egmont' will be performed in a few days and I shall be approached concerning the music." They purchased the work, and the overture appeared in February, 1811, the other numbers in April, 1812. In a later letter to the Leipzig publishers Beethoven expressed a desire that in the music of "Egmont" a dedication should be made out to

the Archduke Rudolph. "As soon as you have received the score," he continued, "you will see at once what use to make of it and how to draw the attention of the public to it. I wrote it simply out of love to the poet and in order to show this I took nothing from the theater managers, which you even accepted; and as a reward, as always, they treated my music very carelessly." His reasons for composing "Egmont" Beethoven reiterated in a letter to Bettina von Brentano (February 10, 1811). "When you write to Goethe," he said, "select all words which will express to him my innermost reverence and admiration. I am just on the point of writing to him about 'Egmont,' to which I have written the music, and indeed purely out of love for his poems, which cause me happiness. Who can be sufficiently thankful for a great poet, the richest jewel of a nation?"

In order that Beethoven's incidental music to "Egmont" could be made available for concert performances verses were composed with the object of setting forth the story of the play, and of connecting the different sections of the music. The best known of these are the verses of Dr. Mosengeil, and those composed by Bernay.

The overture is scored for two flutes (piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings. The main body of the work is preceded by an Introduction (*Sostenuto ma non troppo,* F minor, 3-2 time). The theme with which this begins in the second measure is also suggested in the second theme of the *Allegro.* There are twenty-four measures of the slow introduction. The *tempo* then changes to *Allegro,* and the time to 3-4, the principal theme then appearing four measures later in the violoncellos. The second subject—note its resemblance to the first two measures of the Introduction—is in A flat major, and begins with a vigorous motive in the strings, followed by a quieter one in the wind. The Development is somewhat short, and is concerned only with the principal theme. The orthodox Recapitulation follows, and the overture ends with a coda, the material of which is also that of the "Symphony of Triumph" with which the tragedy is brought to its conclusion.

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## PROGRAM

Bach.....**Concerto,** Violin and Two Flutes, with String Quintet Accompaniment, G major, Op. 4.

Beethoven....**Quartet,** Strings, C minor, Op. 18, No. 4.

Brahms.....**Trio,** Piano, Violin and 'Cello, B major, Op. 8.

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PROGRAM

1. WEBER ..... Overture, "Euryanthe"

2. P. DUKAS ..... (Danced Poem) "The Peri"

INTERMISSION

3. RIMSKY-KORSAKOFF ..... "Scheherazade," Symphonic Suite, Op. 35

   (a) The Sea and Sindbad's Ship.
   (b) The Narrative of the Kalandar Prince.
   (c) The Young Prince and the Young Princess.
   (d) Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock Surmounted by a Bronze Statue of a Warrior. Conclusion.

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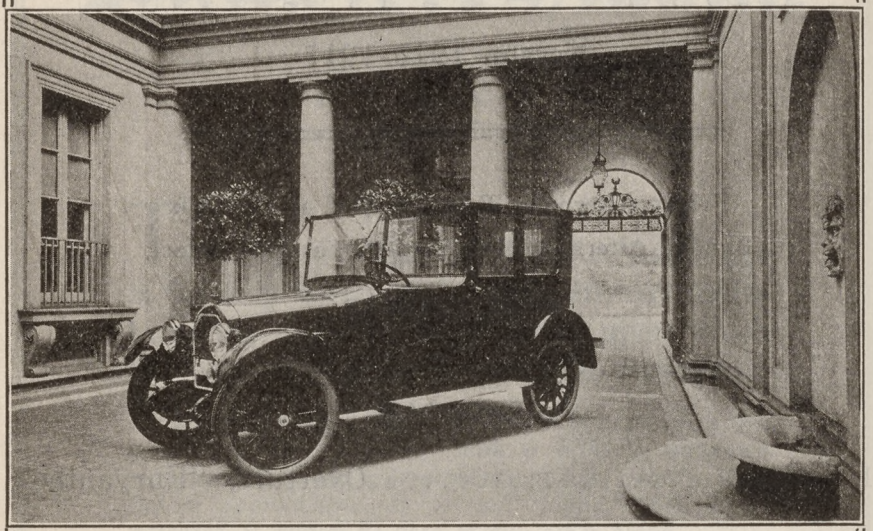

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# PROGRAM NOTES :: By Felix Borowski

## OVERTURE TO "EURYANTHE"

**Carl Maria von Weber**
Born Dec. 18, 1786, at Eutin
Died June 5, 1826, at London

THE composition of "Euryanthe" was the outcome of a commission given to Weber in 1821 to write a new opera for the Kärthmerthor Theatre in Vienna. At this time Weber was living in Dresden, and in this city there dwelt a certain Helmina von Chezy who dabbled in poetry and dramatic composition. It is possible that the eccentricities of this authoress went some way to win for her the notoriety that could not have been achieved by bad poetry alone. She had written the text of "Rosamunde" for Schubert; and not even the failure of the work deterred Weber from associating himself with Frau von Chezy in the composition of the opera "Euryanthe." The story was by no means the invention of this authoress. The original version of the tale is to be found in the "Roman de la Violette" by the thirteenth century writer, Gilbert de Montreuil. But the legend had been used by others. It forms the central incident of one of the stories in Boccaccio's "Decameron" (Second Day, Ninth Tale) and Shakespeare employed it in "Cymbeline." In 1804 a collection of mediæval poems, edited by Schlegel, appeared at Leipzig, and for this work Frau von Chezy translated a version of the French tale, "Histoire de Gerard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie." In her version the poetess entitled it "Die Geschichte der tugendsamen Euryanthe von Savoyen." It was this work that went to the plot and story of Weber's opera.

The text of the first act was completed December 15, 1821, and Weber at once set to work to compose the music. Much of the opera was written at Hosterwitz, and, with the exception of the overture "Euryanthe" came to its completion August 29, 1823. In September Weber departed for Vienna in order to superintend the preparations for the production of his work, and the overture was written in that city in the three days, October 16-19, 1823. The production took place at the Kärthnerthor Theatre, October 25. Weber conducted. Just before the commencement of the performance Frau von Chezy appeared in the aisle of the theatre, and, having forgotten her ticket, ran excitedly from seat to seat screaming, "Make way there, make way there, I say! I tell you I am the poetess!" Much amusement was caused by this grotesque situation, and particularly by the lady's dishevelled appearance. But suddenly the laughter ceased—Weber had appeared in the orchestra. There was great applause. "My reception when I came out," he wrote to his wife, "was the most enthusiastic and brilliant that could be imagined." The audience would have liked to have encored the overture; but Weber was afraid that the performance would become too protracted, and he therefore proceeded at once to the opening scene of the work. We have it on the authority of Max von Weber, the son and biographer of the composer, that the playing of the overture was by no means worthy of the music; that the ensemble was faulty, and that the violins often played incorrectly.

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# WHY?

## WATCH THIS SPACE IN THE NEXT PROGRAM

While there was much enthusiasm after the close of the performance the success of "Euryanthe" was not at all pronounced. Weber conducted two or three performances with success; but after he left Vienna the attendance of the theatre fell off in marked degree, and in order to give more coherence to the story, and to make the work less protracted a compression was undertaken by Conradin Kreutzer. But Frau von Chezy had settled the fate of "Euryanthe" even before it had been produced. After some twenty performances had been given the opera was withdrawn, and Vienna knew it no more. A revival was brought about in February, 1903, under the direction of Mahler at the Imperial Theatre, Vienna.

Since an understanding of the overture to "Euryanthe" will be assisted by some knowledge of the story with which it is concerned the following resumé of that narrative is here presented:

Euryanthe is betrothed to Count Adolar. In a hall in the palace of King Louis of France the count sings the praises of his promised bride; but Lysiart, Count of Forest and Beaujolais, challenges the fidelity of the maiden, and asserts that he can win her should he care to try. Adolar stakes his lands and fortune on the faithfulness of Euryanthe, and demands that his friend shall show some proof of his victory, should he win one.

In her castle at Nevers Euryanthe has given refuge to Eglantine de Puiset, the daughter of a mutineer. This woman is enamoured of Adolar, and under the pretense of friendship for her benefactor she secretly determines to effect her downfall, and the rupture of her attachment to Adolar. Herein she is assisted by Lysiart, who has unsuccessfully attempted to gain the favor of Euryanthe. To Eglantine Euryanthe has confided a secret given her by Adolar. The latter's sister, Emma, had lost her lover in battle, and had killed herself by drinking poison from a ring. Her soul could find no rest until the ring lying in her tomb should be moistened with the tears of an injured and innocent maiden. Eglantine visits the tomb, abstracts the ring and gives it to Lysiart. The latter then displays the jewel to Count Adolar, who is convinced that his betrothed is unfaithful, since she must have betrayed the secret known to him and her alone. He takes Euryanthe into the desert intending to kill her; but they are attacked by a serpent and the girl throws herself between the reptile and her lover. Adolar kills the serpent; but he cannot find the heart to murder her who would have given her life for him. He leaves her to her fate. Euryanthe is found by the king and his hunters, and to the monarch she unfolds the story of her woe, and the treachery of Eglantine. In the meantime Eglantine has become affianced to Lysiart, and the wedding is about to be celebrated in the Castle of Nevers when the woman is suddenly stricken with hysterical remorse. She thinks that Euryanthe appears to her as a ghost, and in her ravings divulges the plot. Lysiart in fury slays his bride, but is at once seized by order of the king, who enters with Adolar as Eglantine breathes her last. Explanations follow, and

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2. Prelude, "Lohengrin"
3. Overture, "Flying Dutchman"
4. Prize Song from "Die Meistersinger von Nürnberg"
   Violin Obligato, MR. LOUIS PERSINGER
5. Prelude, "Die Meistersinger von Nürnberg"

INTERMISSION

6. Prelude and Love Death from "Tristan and Isolde"
7. Ride of the Valkyries, "Die Walküre"
8. Overture, "Tannhauser" (By request)

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Euryanthe, who makes her appearance at that moment, is once more taken to the heart of her beloved.

The overture to "Euryanthe" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums and strings.

The overture commences impetuously (*Allegro marcato, con molto fuoco*, E flat major, 4-4 time) with a brilliant theme in the strings. The subject contains a second section (in the Recapitulation it is omitted) which appears eight bars after the beginning of the piece, and in the wind instruments. This theme is drawn from the first act, in which it forms part of Adolar's aria "Ich bau auf Gott und meine Euryanthe." The second theme, in B flat major, is announced by the first violins in a tender melody taken from another aria of Adolar, "Wehen mir Lüfte Ruh" (act two). Material from the first portion of the principal theme returns *fortissimo*. Following a *diminuendo*, this section of the work comes to an end. There is a pause, following which fifteen measures of slow movement (*Largo*) are interpolated. At this point in the overture, and to the mysterious music of the divided strings, Weber had the intention of disclosing a picture on the stage of Emma's tomb, with Euryanthe kneeling in prayer at the coffin of the suicide, and the appearance of the dead woman's ghost to add a touch of eerie horror to the scene. The situation was never carried into effect in Weber's day, although it was occasionally tried in later presentations of the opera. Following the *Largo* there appears the Development section (*Assai moderato*), a working out of the second portion of the principal theme (this is inverted) in the basses, and imitated in a *fugato* by the second violins and violas.

A Recapitulation succeeds this. The fiery principal theme is given out as before. The second subject, now in E flat, is presented *fortissimo* by the first violins. A brilliant coda concludes the work.

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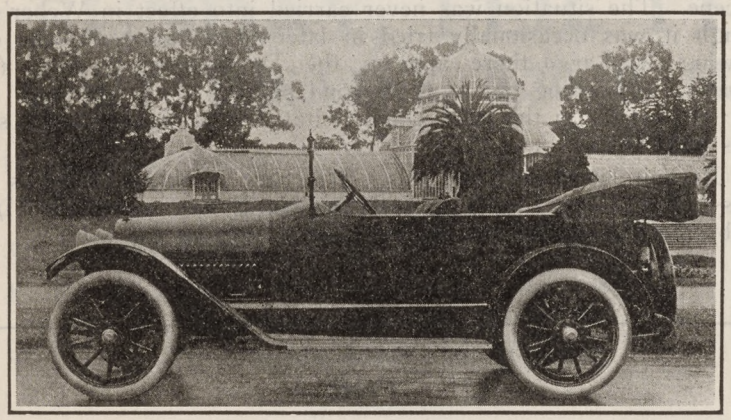

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**Sunday Afternoon, February 18th, 1917, at 2:30 o'clock**

**CORT THEATRE**

## PROGRAM

1. BORODIN.....Symphony No. 2, B Minor

   Allegro
   Prestissimo
   Andante
   Allegro

(INTERMISSION)

2. GEORG SCHUMANN....Variations and Double Fugue on a Merry Theme, Op. 30

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   Un poco sostenuto-Allegro
   Andante sostenuto
   Un poco allegretto e grazioso
   Adagio-Piu andante-Allegro non troppo ma con brio
2. STRAUSS ..... Death and Transfiguration
3. BEETHOVEN ..... Overture No. 3, "Leonore"

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# :: PROGRAM NOTE ::

## "THE PERI" (DANCED POEM)

**P. Dukas**
Born Oct. 1, 1865, at Paris

HIS youthful days coming to a close, Iskander, King of Persia,—being warned by his priests that his "star" was paling in the firmament,—goes forth to find the Flower of Immortality.

For three years he wanders fruitlessly. At last, arriving at the confines of the earth, he chances upon a Peri asleep on the steps leading to the Court of the Temple of Ormuzd, Persian god of Light and Beauty.

A bright star scintillates above her head. A lute reposes on her breast. Lo, in her hand waves the long-sought Flower!—a lotus of wonderful emerald hue.

Iskander leans over the sleeping Peri without awakening her and seizes the Flower. At the touch of his fingers its color changes to a beautiful cerulean blue. The Peri awakes, beats her hands together and cries out in alarm. Bereft of the Flower, she can no longer ascend the steps to the Temple of the God of Light.

Iskander marvels at her great beauty. Never before has he gazed on loveliness comparable to hers. A great passion surges within him.

The Peri knows what is passing in his heart. The very lotus flower turns purple typifying the amorous fire consuming him. Thus the "Servant of the Light" is assured that the Flower of Immortality is not destined for Iskander.

With the lightness of a butterfly she springs in his direction. He holds the lotus far from her reach. But his feelings are divided between a thirst for immortality, and the possession of the ravishing vision before him.

The Peri begins the Dance of the Peris, approaching nearer and nearer to Iskander, until her face touches his. He no longer resists and returns the Flower to the Peri without regret.

Once again the lotus changes color. This time to a luminous white and gold; and in the glow emanating from the calyx of the Flower the Peri melts from view.

Iskander sees her disappear. He knows that his end is near. He feels the shadows encircling him.

* * * *

Such is the Persian tale which inspired the composer, Dukas. His work is dedicated to the Russian dancer, Trouhanowa; and it was she who danced the part of the Peri when the work was first produced in Paris, in April, 1912.

The score is one of great beauty; in every way worthy of the master-mind which conceived the musical translation of Goethe's "Apprentice-Sorcerer." Both interpretatively and technically the score is a difficult one.

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## "SCHEHERAZADE," SYMPHONIC SUITE AFTER "THE THOUSAND NIGHTS AND A NIGHT," OP. 35

**Nicholas Andrejevitch Rimsky-Korsakoff**

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died June 21, 1908, at St. Petersburg)

MRS. ROSA NEWMARCH, in her biographical sketch of Rimsky-Korsakoff, says that "Scheherazade" was composed in 1888.

The suite, dedicated to Vladimir Stassoff, is scored for one piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, tambourine, cymbals, triangle, gong, harp, and strings.

The following programme is printed in Russian and French on a fly-leaf of the score:—

"The Sultan Schahriar,† persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade‡ saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

" I. The Sea and Sindbad's Ship.
" II. The Story of the Kalandar-Prince.
"III. The Young Prince and the Young Princess.
" IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze** Warrior. Conclusion."

This programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale,

*This date is given in the catalogue of Belaieff, the late Russian publisher. One or two music lexicons give May 22.

†Shahryár (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

‡Shahrázad (Persian), "City-freer," was in the older version of Scheherazade, and both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

**"Bronze" according to Rimsky-Korsakoff; but the word should be brass, or yellow copper.

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the marvelous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

* * *

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church

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tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.' "

I. The Sea and Sindbad's* Ship

*Largo e maestoso,* E minor, 2-2. The chief theme of this movement, announced frequently and in many transformations, has been called by some the Sea motive, by others the Sindbad motive. It is proclaimed immediately and heavily in *fortissimo* unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the Scheherazade motive, *Lento,* 4-4, played by solo violin against chords of the harp. Then follows the main body of the movement, *Allegro non troppo,* E major, 6-4, which begins with a combination of the chief theme, the Sea motive, with a rising and falling *arpeggio* figure, the Wave motive. There is a *crescendo,* and a modulation leads to C major. Woodwind instruments and 'cellos *pizz.* introduce a motive that is called the Ship, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the Sea motive is heard from the horn between the phrases, and a solo 'cello continues the Wave motive, which in one form or another persists almost throughout the whole movement. The Scheherazade motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the Sea motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakoff in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. The Story of the Kalandar†-Prince

The second movement opens with a recitative-like passage, *Lento,* B minor, 4-4. A solo violin accompanied by the harp gives out the

*"The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Shipwrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B. C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travelers' tales of an immense variety and extracts from Al-Idrisi, Al-Kazwini, and Ibn al-Wardi. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brennan (Brandanus); the aeronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance or Kámarupa, translated by Francklin, all the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediaeval Arab had extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book, "Remarks on the 'Arabian Nights' Entertainment,' in which the origin of Sindbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).

†The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Bagdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."

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Scheherazade motive, with a different cadenza. There is a change to a species of *scherzo* movement, *Andantino,* 3-8. The bassoon begins the wondrous tale, *capriccioso quasi recitando,* accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bag-pipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, *un poco piu animato.* The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpets; the first fundamental theme is heard, and an *Allegro molto* follows, derived from the preceding fanfare, and leads to an orientally colored *intermezzo.* "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the Scheherazade motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, *con moto,* 3-8, which is developed, with a few interruptions from the Scheherazade motive. The whole ends gayly.

III. The Young Prince and the Young Princess

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dahnash, the Ifrit, disputed violently.

This movement is in simple romanza form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, *Andantino quasi allegretto,* G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, *Pochissimo piu mosso,* B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while 'cellos (later the bassoon) have a sentimental counter-phrase.

IV. Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock surmounted by a Bronze Warrior. Conclusion.

"A splendid and glorious life," says Burton, "was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the widest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . The city of palaces and government offices,

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hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvelous purity and in a climate which makes mere life a Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel lay."*

*Allegro moto, E minor,* 6-8. The Finale opens with a reminiscence of the Sea motive of the first movement, proclaimed in unisons and octaves. Then follows the Scheherazade motive (solo violin), which leads to the fête in Bagdad, *Allegro molto e frenetico,* E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the Sea motive, and it is soon interrupted by Scheherazade and her violin. In the movement *Vivo,* E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its heights—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.†

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*For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city today is a singular eruption that breaks out on all foreign sojourners.

†The fable of the magnetic mountains is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII. 2) were perhaps figurative,—"the iron-stealers of Otaheite allegorized in the Bay of Bengal." Aboulfouaris, a Persian Sindbad, is wrecked by a magnetic mountain. Serapion, the Moor (1479), "an author of good esteem and reasonable antiquity, asserts that the mine of this stone (the loadstone) is in the seacoast of India, which when ships approach, there is iron in them which flies out like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces." Sir Thomas Browne comments on this passage ("Vulgar Errors," Book II, chapter ii.): "But this assertion, how positive, soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore." Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: "I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that was of ships that were drawn thither by the adamants for the iron that was in them." See also Rabelais (Book V., chapter xxxvii.); Puttock's "Peter Wilkins;" the "Novis Orbis" of Aloysius Cadamustus, who traveled to India in 1504; and Hole's book, already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his Natural History of Greenland, says that Mogens Heinson, a seaman in the reign of Frederic the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the Pall Mall Gazette wrote not long ago that Norwegian papers were discussing the dangerously magnetic properties of a mountain in the Joedern province on the Norwegian coast. "There can be no question as to the existence of the 'mountain,' though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded."

Or, sailing to the Isles
Of Khaledan, I spied one evenfall
A black blotch in the sunset; and it grew
Swiftly. . . . . and grew. Tearing their beards,
The sailors wept and prayed; but the grave ship,
Deep laden with spiceries and pearls, went mad,
Wrenched the long tiller out of the steerman's hand,
And turning broadside on,
As the most iron would, was haled and sucked
Nearer, and nearer yet;
And, all awash, with horrible lurching leaps
Rushed at that portent, casting a shadow now
That swallowed sea and sky; and then
Anchors and nails and bolts
Flew screaming out of her, and with clang on clang,
A noise of fifty stithies, caught at the sides
Of the Magnetic Mountains; and she lay,
A broken bundle of firewood, strown piecemeal
About the waters; and her crew
Passed shrieking, one by one; and I was left
To drown.

—W. E. Henley's Poem, "Arabian Nights' Entertainment" (1893).

The captain said to Ajib in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all which is iron travelleth towards it." And Ajib continued: "Then, O my lady, the captain wept with exceeding weeping, and we all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved." The trombones roar out the Sea motive against the billowy Wave motive in the strings, *Allegro non troppo e maestoso,* C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second development. There is a quiet ending with development on the Sea and Wave motives. The tales are told. Scheherazade, the narrator, who lived with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of grave-yards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

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PROGRAM

1. BORODIN.....Symphony No. 2, B Minor

   Allegro
   Prestissimo
   Andante
   Allegro

(INTERMISSION)

2. GEORG SCHUMANN....Variations and Double Fugue on a Merry Theme, Op. 30

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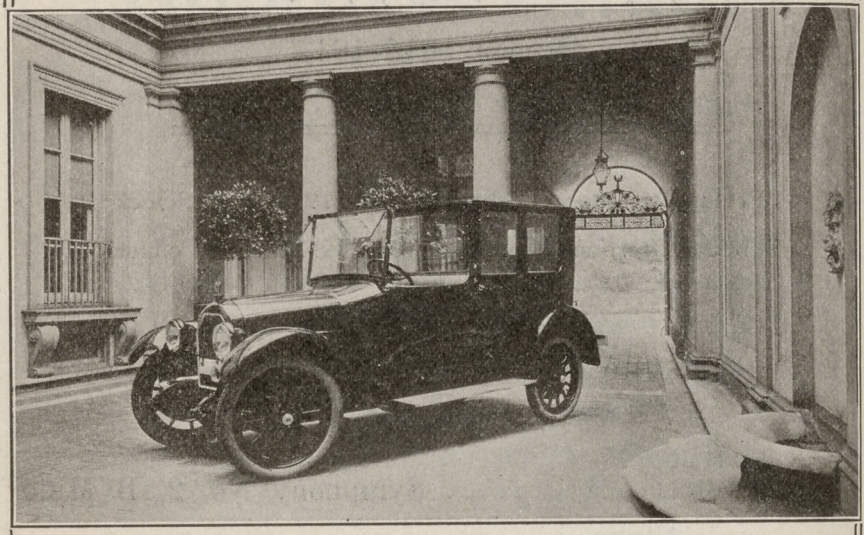

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# PROGRAM NOTES :: By Felix Borowski

## SYMPHONY NO. 2, B MINOR

**Alexander Porphyriewitch Borodin**
Born Nov. 12, 1834, at St. Petersburg
Died Feb. 28, 1887, at St. Petersburg

THE composer of this symphony belonged by training and conviction to the band of Russian composers which in the middle of the nineteenth century ranged itself on the side of national music, and which sought to eliminate from Russian art the foreign influences that for some time had threatened to undermine its growth. The New Russian School began with Cesar Cui, Mily Balakirew, Nicholas Rimsky-Korsakow, Modeste Moussorgsky and Alexander Borodin. With the exception of Balakirew not one of these enthusiasts made music the main object of his life. Cui and Moussorgsky were military officers and Rimsky-Korsakow joined the Naval Academy in 1856. Borodin was a scientist. He had become a student at the Academy of Medicine and Surgery in St. Petersburg before his sixteenth year; and although he took a medical degree, and had even, in 1856, been appointed surgeon at one of the military hospitals, he eventually gave up the practice of medicine to devote himself to experimental chemistry upon which he lectured in the Academy until his death in 1887.

His love of music, had with Borodin, kept pace with enthusiasm for science. His scientific training had begun when he was twelve years old, and at that time, too, Borodin took lessons on the violoncello and the flute. The following year he composed a concerto for flute and piano and various other pieces; but although the young composer's gifts received continuous, if somewhat desultory development, it was not until 1862 that his musical training was systematically undertaken by Mily Balakirew. "Our relations," wrote the latter to the Russian critic Stassow, "had important results for Borodin. He had, until this time, considered himself to be an amateur, and he did not put much faith in the importance of his compositions. I was the first to reproach him with this indifference, and he began to work enthusiastically upon his symphony in E flat."

Borodin spent five years upon this work, and that it reflected the success with which his studies had been pursued may well be believed; for in 1880 Liszt wrote to Borodin concerning the first symphony, "I am very remiss in telling you what you know better than I do, that the instrumentation of your renowned symphony in E flat is written by a master hand." The second symphony, in B minor, was the product of a later date and more matured experience. Begun in 1871 this work had been preceded by part of two operas, "La Fiancee du Czar" and "Prince Igor," a large number of songs, a portion of the last act of the ballet, "Mlada," and several smaller pieces. The first movement of the symphony was finished at the beginning of the winter of 1871, the remainder of the work being interrupted by "Prince Igor" and "Mlada."

Borodin would appear to have completed the entire work by 1876, and the Russian Musical Society had decided to perform it at one of their concerts that season. Upon the application of the Society for the

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score of the symphony Borodin discovered that the first movement and finale were nowhere to be found. At this critical moment he fell ill, but sitting up in bed he rescored the missing parts in pencil. The symphony received its first performance on February 2, 1877, in the Rittersaal, St. Petersburg, Naprawnik being the conductor. The success of the work was not, on this occasion, of dazzling brilliancy. In the summer of that year Borodin made a tour of the various university towns of Germany and at the beginning of July he visited Liszt at Weimar. The illustrious pianist-composer had always taken a real and fervent interest in Russian music and he was particularly attracted by that of Borodin.

They played the symphonies arranged as duets for piano, and Liszt was full of enthusiasm for the second symphony. "It is perfectly logical in construction," he said to Borodin. "It is vain to say that there is nothing new under the sun; this is quite new. You would not find this, or this, in any other composer," the master pointed to a number of passages. "Yesterday a German came to call upon me and brought his third symphony. Showing him your work I said, 'We Germans are still a long way from this.'"

The admiration expressed by Liszt found echo in the enthusiasm evoked by Borodin's symphony in various continental cities, particularly in Belgium. "The ovations that have been paid me," wrote the composer to his wife, "surpass, according to what I am told in Brussels, anything which has happened before at the performance of a symphony."

Borodin completed the composition of a third symphony and had already made sketches for it. This work, however, was destined to remain a fragment;* for while attending a masked ball in St. Petersburg on February 14, 1887, the scientist-composer fell dead of a ruptured aneurism.

While the score of the second symphony contains no indication that the music was intended to portray a program it is, nevertheless, a fact that Borodin composed his symphony with certain pictures in his mind. "Borodin himself," wrote Stassow in 1883, "has often told me that in the *adagio* he intended to recall the songs of the old Slavonic *bayans* (troubadours): in the first movement the assembling of the old Russian princes, and in the finale, the banquets of the heroes, to the tones of the guzla and bamboo flutes, amid the enthusiasm of the people."

The instrumentation of the B minor symphony calls for an orchestra of three flutes and a piccolo, two oboes, an English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and a tuba, a harp, three kettledrums, triangle, tambourine, bass drum, cymbals and the usual stringed instruments.

The first movement (*Allegro,* B minor, 2-2 time) opens at once with a subject of vigorous, almost brutal, energy given out by the strings in unison, the bassoons and horns reinforcing every alternate measure. This theme is, so to speak, the motto of the whole first movement, and is heard in some form or other in every section of it. After ten measures

*Two movements of this symphony were later scored by Alexander Glazounow, who with the help of the few sketches that existed, orchestrated the fragments from memory.

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of this subject have been presented another division (*Animato assai*) is announced by the woodwind. These two contrasted ideas alternate, and eventually lead into the second subject (*Poco Meno Mosso,* 3-2 time), the expressive melody being first brought forward in the violoncellos and later by the woodwind. The second subject is short; after sixteen measures have been presented the forceful first theme is heard again by the full orchestra and the Development section of the movement has begun. Later the time changes from 2-2 to 3-2 but the "motto" theme is still uppermost, although there is also associated with it a development of the first measure of the second subject. After a lengthy working out of this material a pedal point (notice here the inexorable rhythm of the drum) leads to the Recapitulation, *fortissimo*. The subjects are presented with certain modifications as to length and instrumentation but are otherwise easily recognizable. A coda (*Animato assai*) is built on the "motto" theme, which, insistent on having the last word, finally brings the movement to a vigorous conclusion.

The second movement, a Scherzo (*Prestissimo,* F major, 1-1 time), has its subject preceded by a few introductory measures, in which the iterated notes of the first and second horn foreshadow the frolicsome spirit of the whole. The bustling principal theme is soon followed by a new idea presented in a syncopated unison by all the strings. This alternates with the first theme until the trio (*Allegretto*) is reached. Here the time changes to 6-4 and an artless melody appears in the oboe to be repeated by the clarinet, a triangle and harp striking in on each alternate half of every measure. The remainder of the trio is occupied with the working out of this material, following which the entire first part of the movement is repeated without change, a coda bringing the movement to a *pianissimo* conclusion.

The third movement (*Andante,* D flat major, 4-4 time) opens with four introductory measures in which a solo clarinet to the accompaniment of a harp calls the listener to attention. Immediately there is heard the plaintive melody in which a horn breathes forth the song of the old Slavonic troubadours. The first two measures of this theme are given important development in the course of the movement. Soon there is a tremolo in the strings (*Poco animato*), and a modification of the opening melody is heard in different woodwind instruments and the horns. Following this comes a change of mood (*Poco piu animato,* 3-4 time) and a new idea is presented in the strings with a curious chromatic progression in the bass which is afterwards re-echoed in different divisions of the harmony. After a climax has been reached the opening theme returns, given out by the strings, and the movement ends with the little solo for the clarinet with which it had begun.

The finale (*Allegro,* B major, 3-4 time) follows without pause. This movement is written in sonata form, its principal subject being preceded by an introduction seventeen measures long in which the rhythmical character is foreshadowed in the strings. The theme enters (*forte*) in the full orchestra, being written in 5-4 time, a time peculiar to many Russian folksongs. This having been heard at some length the second subject,

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To this list as follows will be added in future issues the names of such new members as join the Association. The contributions are in hundreds of dollars from $100 upward to $5,000 which sum has been guaranteed by a friend who does not allow us to make special mention of his name.

No money is paid for soliciting memberships. All the money received is devoted to the sole purpose of furnishing for the community the best music without wasting a dollar. The funds so far obtained fall far short even of the present needs of the Association.

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**8:15 O'CLOCK SHARP**

### PROGRAM

1. BRAHMS ..... Symphony No. 1
   - Un poco sostenuto-Allegro
   - Andante sostenuto
   - Un poco allegretto e grazioso
   - Adagio-Piu andante-Allegro non troppo ma con brio
2. STRAUSS ..... Death and Transfiguration
3. BEETHOVEN ..... Overture No. 3, "Leonore"

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# ANNOUNCEMENT

## Tenth Pair of Symphony Concerts

Friday Afternoon, March 2, 1917, at 3 o'clock

Sunday Afternoon, March 4, 1917, at 2:30 o'clock

CORT THEATRE

Soloist, LOUIS PERSINGER

## PROGRAM

1. BEETHOVEN.....Overture, "Leonore," No. 3

2. BRAHMS.....Violin Concerto in D Major, Opus 77

   I. Allegro non troppo
   II. Adagio
   III. Allegro giocoso, ma non troppo vivace

   LOUIS PERSINGER

(INTERMISSION)

3. EDGAR STILLMAN KELLEY.....Symphony No. 2, "New England," B Flat in Minor, Op. 33

   I. Lento maestoso-Allegro appassionato
   II. Larghetto mistarioso-Andante Pastorale
   III. Lento ma non troppo-Moderato molto
   IV. Allegro con fuoco

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# LOUIS PERSINGER
## VIOLINIST

### Will be Soloist at the
### 10th PAIR OF SYMPHONIES
### March 2 and 4

LOUIS PERSINGER, who will be the soloist at the next pair of symphony concerts, March 2nd and 4th, needs no introduction to San Francisco symphony audiences, as his appearances with the orchestra last season, when he gave a notably beautiful interpretation of the Beethoven violin concerto, and in 1913, when he performed the Lalo concerto, won the distinguished artist a lasting place in symphony patrons' affections.

Previous to his first American tour, during the season of 1912-13, Persinger had won an enviable reputation abroad and was known in Berlin, London, Brussels, Copenhagen, etc., as one of the most gifted among the younger generation of virtuosi. Dr. Otto Neitzel, the famous critic of the Cologne Gazette, stood boldly forth and called him "a new Ysaye," while Robin H. Legge, in the London Daily Telegraph, went so far as to say that "not since Sarasate" had London heard such violin playing.

Persinger's American tour was one succession of artistic triumphs, and his appearances with the New York Philharmonic, Metropolitan Opera House Orchestra, Philadelphia Orchestra, Cincinnati Orchestra, San Francisco Orchestra, and in recitals throughout the country served to place the young artist among the elect of his confrères who had been heard in this country.

At his coming appearances with the San Francisco Symphony Orchestra Mr. Persinger will play the noble Brahms concerto, one of the most monumental and profoundly beautiful works ever conceived in this form.

a less boisterous melody, is given out by the clarinet, followed by the flute and oboe, with a piquant accompaniment in the harp and strings.

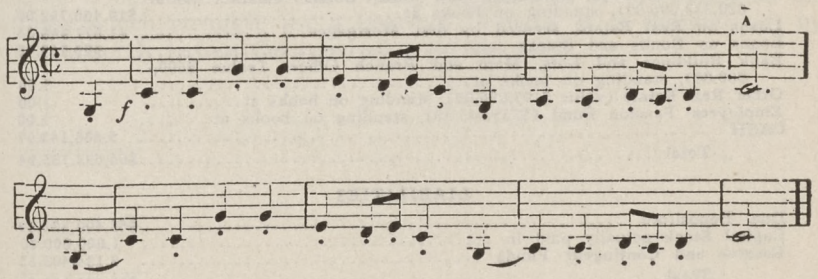
The Development is devoted first to a working out of the principal theme commencing (*Lento*) in the three trombones and tuba, this being followed by a lively presentation of it in the strings and woodwind. Succeeding this is a development of the second subject, first, in a vigorous fashion in all the strings, and later in the full orchestra. The Recapitulation is preceded by the same introductory material that had ushered in the opening portion of the movement.

## VARIATIONS AND DOUBLE FUGUE ON A MERRY THEME, OPUS 30

**Georg Schumann**
Born Oct. 25, 1866, at Konigstein

THE work received its first performance in Berlin, February 10, 1902, upon which occasion the composer was also the conductor. The Variations were published the same year. The composition is scored for two flutes, piccolo, two oboes, two clarinets, three bassoons and one double-basssoon, four horns, two trumpets, three trombones and tuba, kettledrums, triangle, side-drum, bass drum, cymbals, harp, and strings. The whole piece is written in a jocular mood, and the frequent employment of the word "burlesk" as an indication to the players and the conductor of the score, is also a suggestion as to the spirit in which the composition should be listened to.

*Allegro Moderato,* C major, 2-2 time. After four introductory measures in the wind instruments, with a sweeping *glissando* in the harp, the theme is announced in the first violins. In order to lend greater facility to its recognition in the transformations which it undergoes eight measures of the theme are quoted. They are announced by the first violins.




Var. I. This begins in the bassoons. The wind instruments have the most prominent part all through the variation.

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Var. II. Constructed throughout on an organ point of three repeated notes in the basses and kettledrums.

Var. III. (*Presto.*) Staccato passages for the woodwind are the principal feature of this variation. There is a *pizzicato* accompaniment in the strings, with occasional notes by the harp and a triangle.

Var. IV. (*Allegro.*) The theme is transformed by the moving figure first put forward by the basses, to be taken up by the other strings, one by one, and later by the wind instruments. In the latter half of the variation there is an organ point of two constantly repeated notes in the 'cellos and double basses.

Var. V. (*Allegro assai con moto.*) The principal feature is the light, staccato figure tossed to and fro between the wind and strings.

Var. VI. (*Moderato capriccioso con brio.*) The key changes from C major, in which the variations have hitherto been written, to E major. A short motive of three notes played at the outset by the violins, with an incisive chord on the last beat of the measure, is the basis of the variation.

Var. VII. *Marcia funebra con burlesca.* (*Adagio ma non troppo,* C major, 4-4 time.) A muffled kettledrum announces the rhythmical figure which is an important and characteristic feature of the variation. The horns, double bassoon and tuba bring forward the theme *pianissimo.* There is a *crescendo* leading to a sonorous climax, and the music thereafter dies away in a *diminuendo.*

Var. VIII. (*Allegro agitato con furioso.*) The passages of diminished seventh chords with which the variation begins in the woodwind are the basis of the whole variation.

Var. IX. (*Allegro con grazia,* 6-8 time.) The key changes to F sharp major. There is a graceful figure in the flute and clarinet accompanied by the harp, with little interpolations of violin solos.

Double Fugue. (*Allegro con fuco,* C minor, 2-4 time.) The first theme appears in the basses. Twenty-three bars later the second theme enters with the third and fourth horn over the working of the first subject in the strings. After elaborate fugal development the customary organ point appears toward the close, and upon which a continuous *crescendo* is built up. There are many suggestions of the theme of the variations which struggle for a hearing. Finally it is shouted out by the brass shortly before the conclusion of the work.

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## LOVE SCENE FROM "FEUERSNOT," OPUS 50

**Richard Strauss**
Born June 11, 1864, at Munich

"FEUERSNOT," produced in 1901 (November 21) at Dresden under the direction of Schuch, was the second of Strauss' operas. The libretto of the first—"Guntram"—the composer wrote for and by himself; but that of "Feuersnot" was constructed by Ernst von Wolzogen, although the plan of the work was given him by Strauss.

The idea of the music drama was taken from an old Netherlandish legend, "Das erlöschene Feuer zu Audenaerde," but certain alterations in it were made by Strauss and his librettist.

The action of the opera (which is one act) takes place in the Sentlingergasse at Munich, the time being mid-summer in the "fabelhafter Unzeit" (legendary no time). The hero of the play—Kunrad—is a mysterious individual who lives in solitude and of whom little is known. In the streets outside his dwelling the children are gathering wood from various householders; for it is the custom on mid-summer eve to build bonfires over which lovers leap. The Burgermeister, Ortolf Sentlinger, has given a generous basketful of wood, and his lovely daughter, Diemut, has come out, too, and fed the children dainties. The wood gatherers have knocked loud and long at the door of Kunrad's house, but the solitary inmate is poring over his books, dreaming. At length he hears the noise, and appears at the threshold. The children tell him the object of their festival, and Kunrad awakes to the world and its enjoyments. He will renounce his solitary life; he will give up the musty books and become a human being like his neighbors. The children are told to help themselves to as much wood as they can carry, and Kunrad even assists them by tearing off the rotting shutters from his house. Soon his eye falls on the lovely Diemut. Kunrad gazes long at her in admiration, and suddenly he inaugurates his return to human things by kissing her on the mouth. There is much scandalized astonishment among the worthy burghers, but soon they and the children move off toward the city gate where the fire is to be kindled. Meanwhile, Diemut goes into her father's house raging over the affront that has been offered her. She seats herself on the balcony of her room and nurses vengeance. From the street below Kunrad perceives the girl, and passion forces him to declare his love. He urges Diemut to permit him to come up to her. It has grown dark, but as Diemut looks over the balcony she sees the basket in which the wood has been let down. Here is vengeance at her hand. She calls to Kunrad to get into the basket and he will be drawn up to the balcony. The young man does as he is bid, and Diemut pulls at the rope. When Kunrad has been raised high in the air the girl pretends that she can pull no further, and the basket with its occupant is left dangling midway between the window and the street. Diemut's companions on the road below now break forth into mocking laughter; a crowd gathers and it, too, derides the hapless Kunrad. But the young student has command of magic

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powers. He has been duped, and he is angry. Calling upon magic aid Kunrad weaves a spell, and every light and fire in town goes out. Meanwhile, he climbs up the rope to the balcony, and from this place harangues the crowd which, bewildered and frightened by the darkness, has flocked into the street before the house.* Kunrad tells them that the extinguishment of the fires is the punishment which Diemut's conduct has brought upon herself and on the people. Only by her penance can the fires flame forth again. Diemut has secretly loved the young man, and, as he speaks, the anger dies out of her heart, and she appears on the balcony and draws him into the room. It is at this point that the love scene played by the orchestra begins. The town is covered by a pall of darkness; only from the window of Diemut's room there glimmers a flickering light. The music begins slowly and tranquilly, but as it progresses the accents of longing become more passionate. The passion becomes gradually more and more intense, and when the climax is reached every fire and light in the town bursts forth into simultaneous flame. For a moment voices of the lovers are heard, and there is exultant rejoicing from the citizens who have been released from the spell of the darkness. As the children dance gayly in their joy the curtain comes down.

*A curious example of Strauss' practice of mingling his own personality with his creative work occurs during the progress of this scene. During his artistic labors at Munich the composer of "Feuersnot" had not escaped the enmity and malice of many of his colleagues, and of those who were in positions of authority in the town. From the mouth of Kunrad he reviles those who set themselves up against him. He tells them of the great master Reichardt (Richard Wagner, to-wit) who lived in and brought great honor upon the town and who had been treated to envy, hatred, malice and all uncharitableness. He, himself, had been called to be the successor of the master, and had been made to bear the burdens he had borne.

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Friday Afternoon, March 2, 1917, at 3 o'clock

Sunday Afternoon, March 4, 1917, at 2:30 o'clock

CORT THEATRE

Soloist, LOUIS PERSINGER

PROGRAM

1. BEETHOVEN.....Overture, "Leonore," No. 3

2. BRAHMS.....Violin Concerto in D Major, Opus 77

   I. Allegro non troppo
   II. Adagio
   III. Allegro giocoso, ma non troppo vivace

   LOUIS PERSINGER

(INTERMISSION)

3. EDGAR STILLMAN KELLEY.....Symphony No. 2 "New England," in B Flat Minor, Op. 33

   I. Lento maestoso—Allegro appassionato
   II. Larghetto mistarioso—Andante Pastorale
   III. Lento ma non troppo—Moderato molto
   IV. Allegro con fuoco

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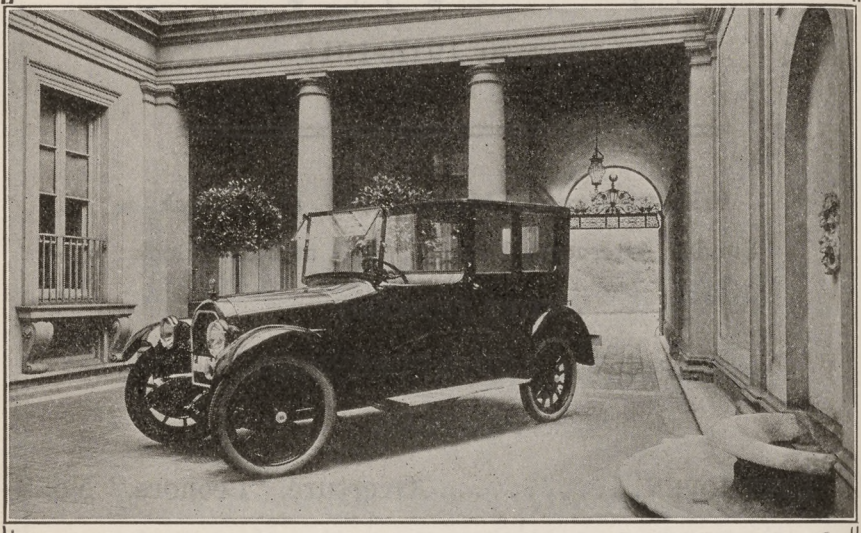

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## OVERTURE, "LEONORE," NO. 3, OPUS 72

**Ludwig van Beethoven**
Born Dec. 16, 1770, at Bonn
Died Mar. 26, 1827, at Vienna

THE Introduction (*Adagio,* C major, 3-4 time) begins with the same material as that in the previous overture, but differently presented. Florestan's air, "In des Lebens Frühlingstagen," is employed as before. The main movement (*Allegro,* 2-2 time) presents the principal theme, not only in the violoncellos, as in the Overture No. 2, but in the first violins as well. The second theme is modified, and episodical material is employed, in succession to it, which had not been introduced into the earlier work. Note the extensive development of the first third measures of the principal theme. After an upward rushing figure in the strings and woodwind the trumpet call enters on a long held B flat in the strings. Following this is a melody (played by the woodwind) taken bodily from the opera itself where it occurs, also after the trumpet call announcing the arrival of the Governor. The trumpet call is again heard, the succeeding melody being now played by the 'cellos, first violins and flute. The Recapitulation repeats the same subject as before. Just before the coda is reached there is a rushing


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## SUNDAY, MARCH 11

## CORT THEATRE, 2:30 P. M.

### PROGRAM

1. SCHUBERT ..... Unfinished Symphony
2. WEBER ..... Euryanthe Overture
3. GLINKA ..... Kamarinskaja
4. BERLIOZ ..... Damnation of Faust
   a. Minuete des Follets
   b. Danse des Sylphs
   c. Marche Hongroise
5. STRAUSS ..... Blue Danube Valse

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passage (*Presto*) for the strings somewhat similar to that in the previous overture, but here it is elaborated and made to form an overwhelming effect. The coda—a magnificent specimen of its kind—is built on the material of the principal theme.

## CONCERTO FOR VIOLIN, D MAJOR, OPUS 77

**Johannes Brahms**
Born May 7, 1833, at Hamburg
Died April 3, 1897, at Vienna

THE composition of his violon concerto was begun by Brahms in the summer of 1878 at Pörtschach and finished late in the autumn of the same year. The German master worked upon the creation of his violin and piano sonata in G major (Opus 78) during the same period. It would seem that Brahms was not altogether satisfied with his concerto, for he wrote December 15, 1878, from Vienna to Elisabet von Herzogenberg: "Joachim is coming here and I shall have a chance of trying the concerto through with him and deciding for or against a public performance." Joachim, it may be mentioned, had more to do with the concerto than the mere rehearsing of it with Brahms. He it was who supplied the bowing indications and the fingering, which stand in the published work; moreover he furnished a *cadenza*.

It was finally decided to bring out the concerto at Leipzig with Joachim as the soloist. Brahms arrived at Leipzig December 30, in order to rehearse the work which came to its first performance at the Gewandhaus on New Year's Day, 1879.*

The orchestral accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums and strings.

I. (*Allegro non troppo,* D major, 3-4 time.) The plan of this movement follows the classical construction of the first movement of a concerto, as that construction was employed in the concertos of Mozart, Beethoven and contemporaries less famous than they.† The first exposition for orchestra begins, without any introduction, with the principal subject (in D major) in the bassoons and lower strings. After a transitional passage, in which the material of the principal theme is worked over *fortissimo* in the full orchestra, the second subject, in the

*In his life of Joachim, Andreas Moser declares that the first production of the concerto was given at one of the Hochschule concerts in Berlin—he gives no date—with Joachim as soloist and with the accompaniment played by the school orchestra. He declared also that much of Brahms' scoring of the D minor concerto for piano and orchestra was revised by the violinist, his numerous corrections still standing on the manuscript score.

†In earlier concertos it was the custom to employ two expositions—the first for the orchestra, the second for the solo instrument. In the nature of things these expositions, while they most frequently employed the same thematic material, presented it in different fashion—the exposition for the solo instrument having been, as one might expect, more brilliant and often considerably longer than the first. Mendelssohn, in his two concertos for piano and in his violin concerto, dispensed with the first orchestral exposition and began, either with a short introduction for the orchestra or at once with the solo instrument. This plan has been followed by most modern composers (Schumann, Rubinstein, Grieg, etc.), and it is now uncommon to find—as in the case of the violin concerto by Brahms—a concerto movement constructed according to the old design. There are, however, a number of concertos (Liszt, Saint-Saens, Bruch, etc.), which do not, for their first movement, employ the sonata form at all.

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same key, enters tranquilly in the oboe, and is taken up by the first violins. Another and more *marcato* section of it is heard in a dotted figure *forte,* in the strings. After the strings have played a vigorous passage in 16th notes the solo violin enters with a lengthy section—composed principally of passage work—introductory to its presentation of the main subject. This at length arrives, the theme being accompanied by an undulating figure in the violas. The second subject appears in the flute, later continued in the first violins, passage work playing around it in the solo instrument. The second, *marcato,* section now is taken up by the violin. Development follows, this—as customary in older concertos, being introduced in an orchestral *tutti.* The Recapitulation (Principal subject) is also announced by the orchestra *ff.* The second theme occurs, as before, in the orchestra, but now in D major, the solo violin playing around it with passage work as in the exposition. The second section of the theme is played by the violin in D minor. A short *tutti* precedes the *cadenza* for the solo instrument. The *coda,* which follows it, begins with the material of the principal subject.

II. (*Adagio,* F major, 2-4 time.) This movement has the orchestral accompaniment lightly scored, merely the woodwind, two horns and the usual strings being employed. It opens with a subject in the woodwind, its melody being set forth by the oboe. The solo violin takes up a modified and ornamental version of this theme. A second subject follows, also played by the solo instrument, and the first is eventually, and in modified form, resumed.

III. (*Allegro giocoso, ma non troppo vivace,* D major, 2-4 time.) The principal theme is announced at once by the solo violin and it is taken up *ff* by the orchestra. A transitional passage leads to the second subject given out, *energicamente,* by the violin in octaves; this is worked over and leads to a resumption of the main theme by the solo instrument. An episode (G major, 3-4 time) is set forth by the violin, suggestions of the opening subject occurring in the orchestra. The second theme is once more heard in the solo violin and is, in its turn, succeeded by further development of the principal subject. A short *cadenza* for the solo instrument leads into the *coda,* in which the first subject is further insisted upon, now in quicker tempo and somewhat rhythmically changed.

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# Needs and Purposes

of the

# Musical Association of San Francisco

IT is proper for our friends to know that the greater part of the expenses of the whole season of the San Francisco Symphony Orchestra are borne by voluntary contributions through membership in the Musical Association of San Francisco. The money derived from seats pays much less than half the expenses. The Symphony Orchestra here is distinctly a community matter, to be supported by the community liberally in order to succeed. Music of the highest class never pays its own way; in this respect it is like any other form of higher education.

The Board of Governors of the Musical Association wishes to take this means of acknowledging, first, the support of those friends of the Symphony who by their frequent attendance at the concerts give evidence of their appreciation of the artists and Conductor, and secondly, to let them know who are the Members of the Association whose guarantees make it possible to maintain this Orchestra.

To this list as follows will be added in future issues the names of such new members as join the Association. The contributions are in hundreds of dollars from $100 upward to $5,000 which sum has been guaranteed by a friend who does not allow us to make special mention of his name.

No money is paid for soliciting memberships. All the money received is devoted to the sole purpose of furnishing for the community the best music without wasting a dollar. The funds so far obtained fall far short even of the present needs of the Association.

Those who enjoy the music or realize its benefits to the people, and who feel they can afford it, will forward the interests they have at heart in these respects by joining the Association.

This is the first year of the new series of concerts intended to cover a five-year period, and we bespeak your encouragement, your help and your attendance. We wish your aid directly in putting the

Symphony Orchestra on a basis of permanent endowment as a feature of the growth and high standards of this City and its environs; enabling us also to obtain the use of a larger home for evening concerts and other popular features in the course of our progress.

We hope and believe the character and standard of the concerts justify these suggestions in which we rely on the friendly good will and judgment of the reader. Requests for membership application forms addressed to 453 Phelan Building, San Francisco, will receive immediate attention.

| Chairman, Membership Committee. | Chairman Executive Committee and Vice President. | President. |
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This form **when filled in** and signed **with name and address** may be mailed to Mr. John D. McKee, President Mercantile National Bank of San Francisco, who is the Treasurer of the Musical Association.

San Francisco, ....., 1917

The undersigned, for the purpose of supporting the objects of the MUSICAL ASSOCIATION OF SAN FRANCISCO and maintaining the Orchestra, known as

## "San Francisco Symphony Orchestra"

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"Pettis played a piano group in which the Chopin Scherzo was given a particularly fine rendition."

REDFERN MASON—**San Francisco Examiner:**
"Ashley Pettis is a man who in the words of Carlyle 'has found his work.' Music is not a mere matter of sounds to him.
"I think it is the spirit of God making itself manifest in tone."
Dec. 3, 1916: "Pettis played Bach's 'Chromatic Fantasia and Fugue' and played it with a sort of bardic rapture."

ALFRED METZGER—**Pacific Coast Musical Review:**
"Pettis, with a seriousness worthy of the deepest respect, played piano solos, accompaniments and ensemble passages with a depth of artistry and a conscientiousness of execution that merited the enthusiasm aroused by his work."

ANNA CORA WINCHELL—**San Francisco Chronicle:**
"Pettis, whose conscientious piano work does not alter the fact that he is romantic in tendency and free in technique, showed himself able both as soloist and accompanist."

MR. MASON said of the following program in the San Francisco Examiner of August 8, 1915:
"Do you want to see a really catholic piano program? Here is one played by Ashley Pettis a week or so ago—
"(a) Prelude and Chromatic Fantasie, (c) My Heart Ever Faithful (Lavignac), Bach; Moonlight Sonata, Op. 27, No. 2, Beethoven; Rhapsodie, G Minor, Brahms; Des Abends, Aufschwung, Grillen, Schumann; Revolutionary Etude, Scherzo B Flat Minor, Chopin; Hark, Hark the Lark, Schubert-Liszt; If I Were a Bird, Henselt; Prelude, Rachmaninoff; Prelude, de Grassi; Sonata, Ravel; Soloejg's Song, Grieg; Chant d'Amour, Paderewski; En Bateau, Debussy; Etude for L. H., Josef Hofmann; Lotos Land, Cyril Scott; Intermezzo in Octaves, Leschetizky; Mirage, Pettis; A. D. 1620, MacDowell; Polonaise, E Major, Liszt."

ALFRED METZGER in the Musical Review said of the same program:
"This is surely one of the most varied and exhaustive programs ever presented here."

The San Francisco Symphony Orchestra

# ANNOUNCEMENT

## Eleventh Pair of Symphony Concerts

Friday Afternoon, March 16, 1917, at 3 o'clock

Sunday Afternoon, March 18, at 2:30 o'clock

## CORT THEATRE

Soloist, MR. HORACE BRITT

## PROGRAM

1. GLUCK..... Overture, "Ephigenie"
2. MOZART..... "Jupiter" Symphony

**(INTERMISSION)**

3. ARTHUR FOOTE....Four Character Pieces after Rubaiyat of Omar Khayyam, Opus 48
4. SAINT-SAENS..Concerto for Violoncello, A Minor, Op. 33

MR. HORACE BRITT

5. WEBER.....Overture to "Oberon"

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# HORACE BRITT

## VIOLONCELLIST

### Will be Soloist at the 11th PAIR OF SYMPHONIES March 16 and 18

HORACE BRITT, the brilliant violoncellist of the San Francisco Symphony Orchestra, will be the soloist of the eleventh pair of symphonies, scheduled for Friday afternoon, March 16, and Sunday afternoon, March 18, at the Cort Theatre.

It was his beautiful performance of Saint-Saëns' Concerto in A minor, under the direction of the illustrious composer himself, at one of the Festival concerts at the Panama-Pacific International Exposition, that first endeared him to San Francisco music-lovers. Appropriately, it is this composition that he will render at the eleventh pair of symphonies.

Mr. Britt has an international reputation as soloist and orchestral player, and the leading musical critics on both sides of the Atlantic have praised him enthusiastically. The London Musical Standard said of him: "He is a violoncellist of genius. He possesses a broad and powerful tone, and an emotional conception of music such as one finds only in a great artist."

Apart from the successes won on concert tours, Mr. Britt has played in orchestras of world-fame conducted by such masters as, Edouard Colonne, Theodore Thomas, Gustav Mahler, Alfred Hertz, Nikisch, Felix Weingartner and Arturo Toscanini.

In America he has appeared as soloist with the Theodore Thomas Orchestra and the Philadelphia Orchestra (while principal 'cellist of that organization) and as principal 'cellist with the Metropolitan Opera House Orchestra, among other important activities.

Mr. Britt's work with the San Francisco Symphony Orchestra has made him a conspicuous figure in Western music.

## SYMPHONY NO. 2, "NEW ENGLAND," IN B FLAT MINOR, OP. 33

**Edgar Stillman Kelley**
Born Sparta, Wisconsin, April 14, 1857

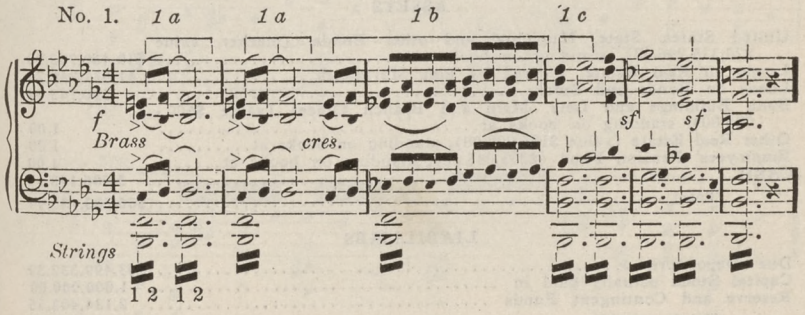
THIS symphony which had its initial performance at the Norfolk, Connecticut, Musical Festival, in June, 1913, was also successfully produced April, 1914, at the Liszt Society Festival in Altenburg, Germany, at the invitation of the Duke of Saxe-Altenburg, and since given in this country by St. Louis, Minneapolis, Boston, and Cincinnati Symphony Orchestras and New York Philharmonic Orchestra.

In this work the composer has sought to embody in symphonic form, certain phases of thought and sentiment peculiar to that group of pioneers who first made their home in New England. The work is scored for two flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, tuba, harp, tympani, side drum, and the usual complement of strings.

The quotations prefixed to the several movements of this symphony are from the Log-book of the Mayflower, which was afterward extended into the History of Plymouth Plantation, by Governor William Bradford, an ancestor of the composer. The quotations refer to the experiences of those English voyagers who landed in 1620; experiences which were so frequently paralleled in the subsequent history of this region that they gave to the mental and spiritual life of New England its peculiar character.

### I. "ALL GREAT AND HONORABLE ACTIONS ARE ACCOMPANIED WITH GREAT DIFFICULTIES; AND MUST BE BOTH ENTERPRIZED AND OVERCOME WITH ANSWERABLE COURAGES"

(*Lento—Allegro Appassionato.* B-flat minor.) A long sustained tone, gradually ascending is heard in the upper registers of the violins and viola, beneath which is announced by the brass and wood-wind, the rugged, though slow and solemn motto suggestive of Duty (No. 1a).




From this motto the main theme (No. 1a) of the *Allegro* is evolved, losing, however, naught of its original character in the harmonic and contrapuntal treatments to which it is subjected.

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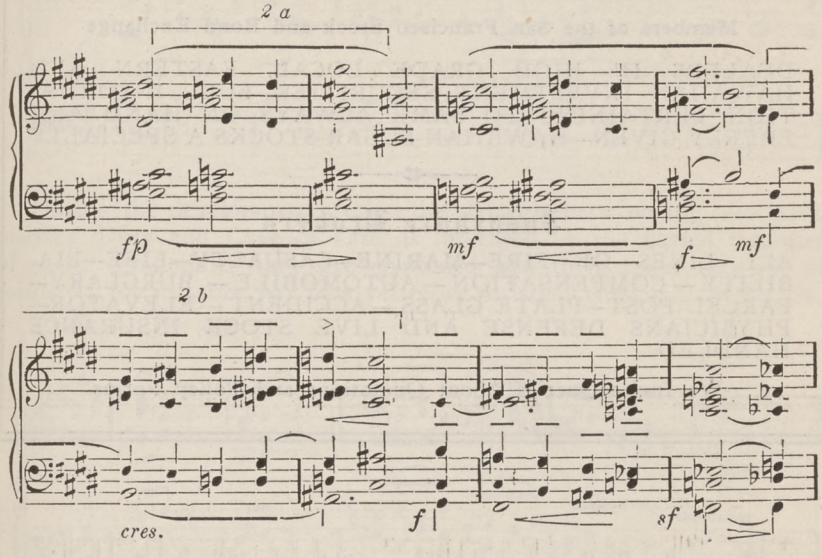
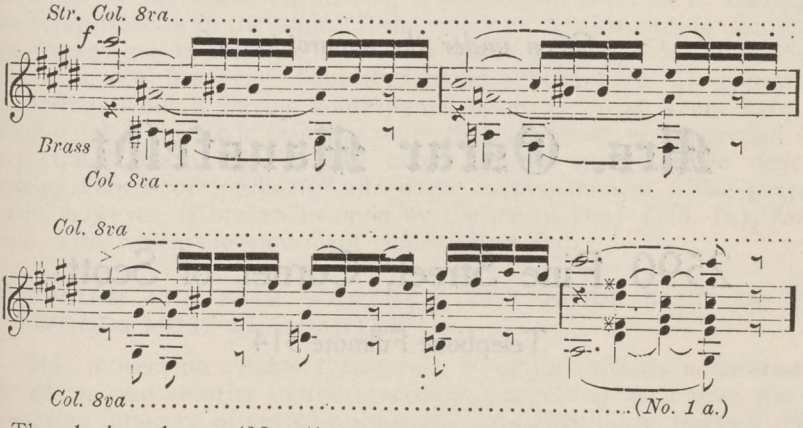
A tranisition in which double and triple measure are combined, brings us to the second subject symbolizing the passionate longing for the beautiful,—Love of Life in its best sense (No. 2).

No. 2. *Poco meno mosso.*




But all these emotions must be suppressed to make place for feelings of higher import. This is not accomplished without an effort, suggested by the closing theme (No. 3),—a rapid figure for strings with occasional outbursts of the brass with the motto "Duty." (See No. 1a.)

No. 3. *Più mosso.*




(*No. 1 a.*)

The closing theme (No. 4) is a melancholy reminiscence of the Love of Life. (See No. 2b.)

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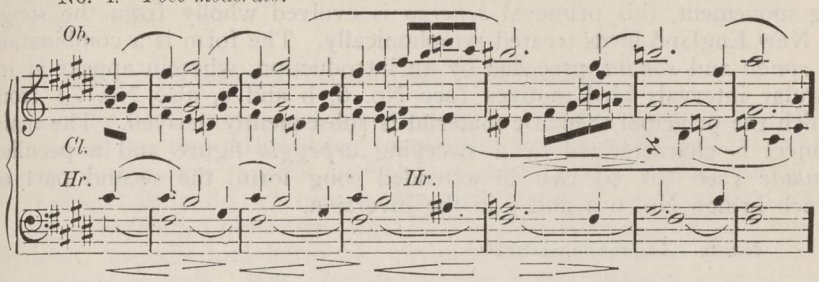
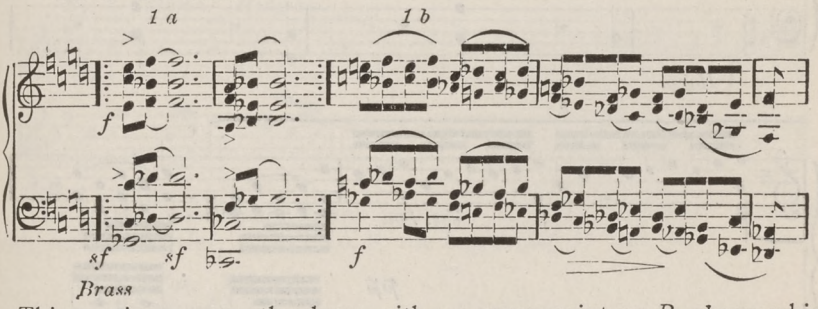
No. 4. *Poco moderato.*




During the development section the struggle between the two leading motives, Duty and Love of Life, is indicated by the varied treatments of each. Sometimes they are combined and then again take on new forms, as for instance No. 5, a yet more insistent emphasis of No. 1a.

*No. 5. Piu mosso.*



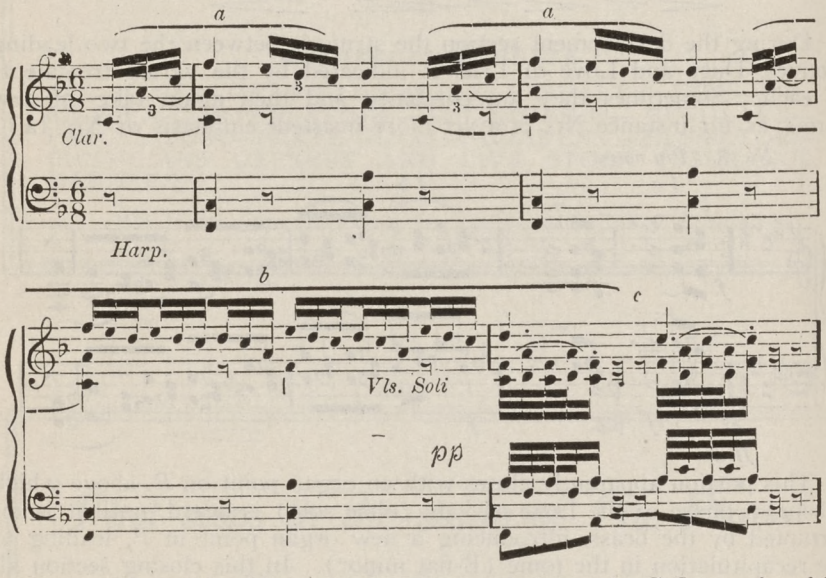

This portion apparently closes with an organ point on *B*, above which a hopeful phase of the Love of Life (oboe solo) is heard, until it is interrupted by the brass, introducing a new organ point in *F*, leading to the recapitulation in the tonic (B-flat minor). In this closing section all the themes are heard once more in regular succession but abbreviated and with new features. Thus the second subject (No. 2), appears in the strings while a waving contrapuntal figure is woven about it by the wood-wind. The Coda brings a more cheerful phase of the second subject (the "Love of Life"), now taken by the strings while delicate, floating chords of trombones afford the accompaniment. The peaceful mood, however, is broken in upon by the motto Duty (No. 1a), *fortissimo,* with which the movement comes to an end.

## II. "WARM AND FAIR WEATHER, THE BIRDS SANG IN THE WOODS MOST PLEASANTLY"

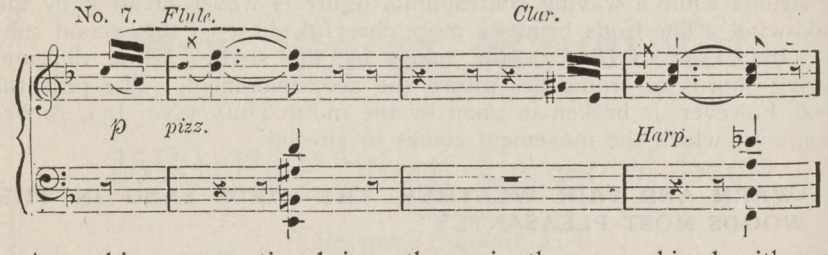
This movement, *Andante pastorale,* F major, affords a contrast to the gloom and severity of the preceding, suggesting as it does the exhilarating influence of vernal phenomena. As Hawthorne terms it, "that wild heathen Nature of the forest, never subjugated by human law, nor illumined by higher truth." There is no attempt at realism nor impres-

sionism despite the fact that aside from brief quotations from the opening movement, this primeval *scherzo* is evolved wholly from the songs of New England birds treated symphonically. The form is a combination of *rondo* and *sonata,* preceded by an introduction, wherein appear at irregular intervals bird motives (see No. 6, b and c, also No. 7) from which the principal thematic material is subsequently derived. The main subject is characterized by a sweeping *arpeggio* figure and a peculiar *roulade* (see No. 6) cast in extended song form, the second part of which brings No. 6 a and c in the inversion.

No. 6. *Andantino pastorale.*




A transition (No. 7) leads to the second theme in G-flat major followed by the closing theme containing new phases of No. 6.




A working out section brings the main theme combined with new motives. Towards the close we hear an emphatic assertion of the "Love of Life" after which the bird themes reappear in regular order, but with new elaboration.

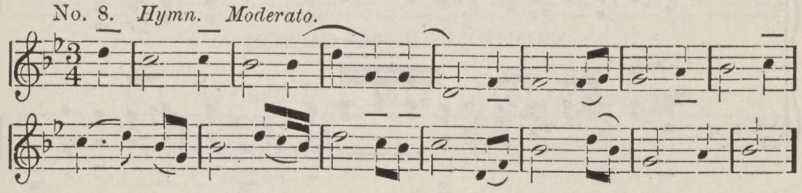
Obviously the casual contemplation of Nature's beauties forms a mere

episode. A recurrence of the theme of "Duty" accordingly ushers in the third movement.

### III. "GREAT LAMENTATIONS AND HEAVINESS"

(*Lento*, B-flat minor and kindred keys.) Those occasions of suffering and sorrow that afflicted our forefathers during New England's early history, found rare musical utterance a century ago in the setting of the hymn, "Why do we mourn departed friends," by Timothy Swan (born in Suffield, Connecticut, in 1757). This setting with its unusual rhythmic, melodic and harmonic qualities, is worthy of a place beside the German chorals. Mrs. Harriet Beecher Stowe referred to it as "one of those wild pleading tunes dear to the heart of New England, whose notes have a kind of grand and mournful triumph in their wail." The hymn is preceded by a *preludium* built upon the motive of Duty (No. 1a) and fragments of the hymn itself.

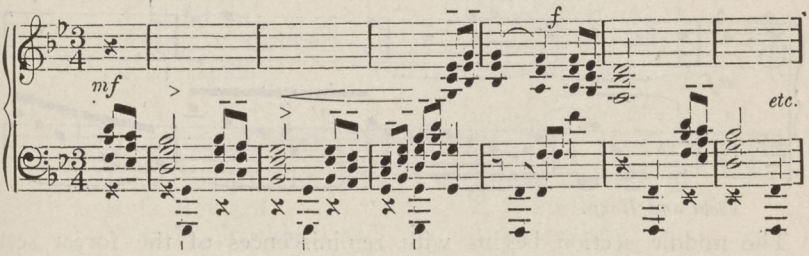
No. 8. *Hymn. Moderato.*



The variations which follow embody moods inevitably associated with scenes of grief. (See No. 9, the beginning of Var. II.)

No. 9. *Var. Maestoso.*

*Trombones.*



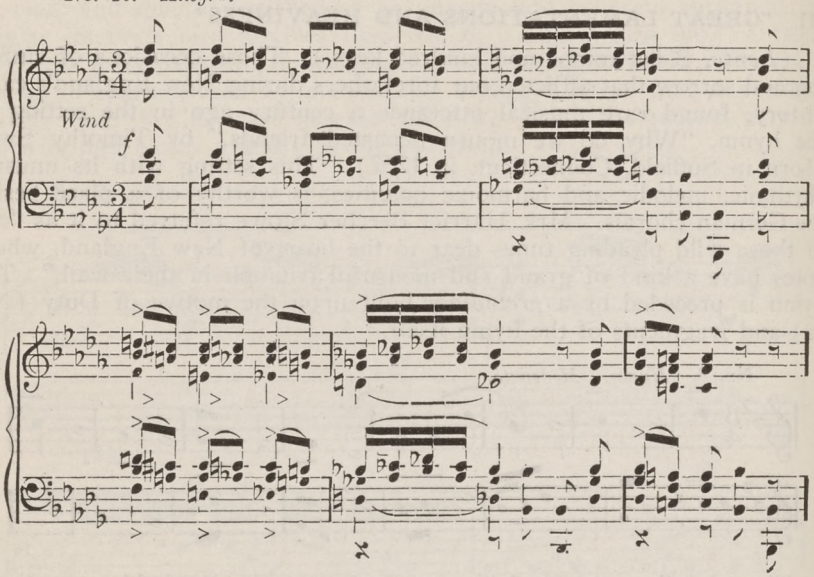

*Tympani, Harp and Strings.*

### IV. "THE FIT WAY TO HONOR AND LAMENT THE DEPARTED IS TO BE TRUE TO ONE ANOTHER AND TO WORK TOGETHER BRAVELY FOR THE CAUSE TO WHICH LIVING AND DEAD HAVE CONSECRATED THEMSELVES"

This Finale (*Allegro con fuoco*, B-flat minor) opens with a strongly marked rhythmic theme (No. 10) uttered by the full group of wind instruments, to which the strings soon ally themselves. The mood is typical of those conflicts in the spiritual as well as in the material world,

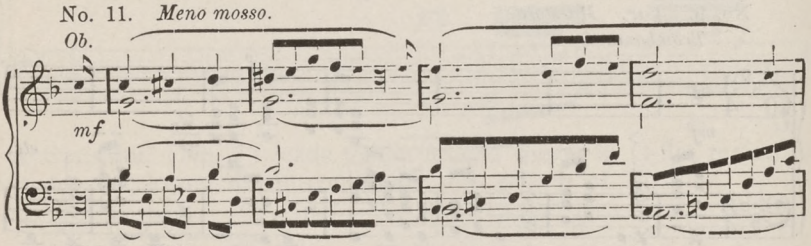
which so often taxed the resources of the early New Englanders to the utmost.

No. 10. *Allegro.*




The secondary theme is suggestive of Hope or Aspiration toward spiritual achievement.

No. 11. *Meno mosso.*




*Viola and Harp.*

The middle section begins with reminiscences of the forest scenes from the second movement (Nos. 6 and 7), interrupted by the chanting of Indians, which later on assume a war-like coloring. A long *crescendo* leads to a repetition of the main themes, while the Coda brings a new treatment of the Hymn (No. 8, solo strings and harp) and terminates in a recurrence of the main theme of the first movement (No. 1) in major, suggesting Duty fulfilled.

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PROGRAM

1. GLUCK.....Overture, "Iphigenie in Aulis"
2. MOZART.....Symphony in C Major "Jupiter"

(INTERMISSION)

3. ARTHUR FOOTE.....Four Character Pieces after Rubaiyat of Omar Khayyam, Op. 48
4. SAINT-SAENS.....Concerto for Violoncello, A Minor, Opus 33

MR. HORACE BRITT

5. WEBER.....Overture, "Oberon"

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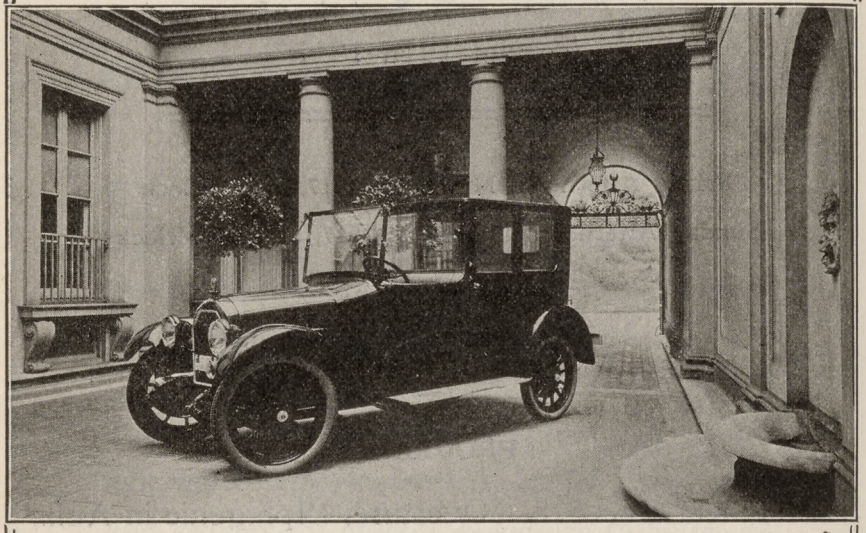

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# PROGRAM NOTES :: By Felix Borowski

## OVERTURE TO "IPHIGENIA IN AULIS"

**Christoph Wilibald Gluck**
Born July 2, 1714, at Weidenwang
Died Nov. 25, 1787, at Vienna

"IPHIGENIA IN AULIS," tragic opera in three acts, was produced April 19, 1774, at the Academie Royal de Musique in Paris under the direction of the composer, who was then in his sixtieth year. The text was written by Le Blanc du Rollet (a member of the French embassy at Vienna)—after a play founded on the Euripidean tragedy which the French dramatist Jean Racine (1639-'99) had composed a hundred years before.

The overture is in the conventional eighteenth-century style—a slow introduction, followed by a longer movement in the quick tempo. As it comes to no definite conclusion in its original shape (running into the opening scene of the opera) sundry "endings" for it have been invented for use in the concert hall. One of these was written by Mozart, but this failed to satisfy Wagner—who made another for a performance which he conducted in Zürich, the latter being the one used on these occasions. The same is being used in this concert. According to Wagner the thematic elements of the overture are (1) "a motive of appeal from painful, grawing heart-sorrow;" (2) "a motive of violence, of commanding, overbearing demand;" (3) "a motive of grace, of maidenly tenderness," and (4) "a motive of painful, tormenting pity"—the first named coming in the introduction and the others in the *Allegro*.

## SYMPHONY, "JUPITER," C MAJOR (KÖCHEL 551)

**Wolfgang Amadeus Mozart**
Born Jan. 27, 1756, at Salzburg
Died Dec. 5, 1791, at Vienna

MOZART composed forty-nine symphonies, all told—the first one in London in 1764, when he was only eight years old. Of these the majority are of but small dimensions, from a modern point of view—many of them calling for only a couple of flutes (or oboes) and as many horns, in addition to the usual strings. In fact, it was not until he came to his thirty-ninth symphony (the "Parisian," written in 1778) that he began to apply any great breadth of instrumentation, and it was reserved for the year 1788 to witness his crowning achievements in this form—the three great symphonies in E flat, G minor and C major (or "Jupiter," as it is called). It is upon this group—including possibly the "Parisian" already mentioned, that Mozart's fame as a symphonist depends mainly. All three of these fine works were composed between June 26 and August 10, the one now performed having been completed in the short space of fifteen days.

The first movement in C major, *Allegro vivace* and 4-4 time—opens with a spirited theme in two parts, the first consisting of a rousing *tutti*, answered by a graceful phase of the strings, and the second of a stirring, march-like passage. The development of these materials leads at length

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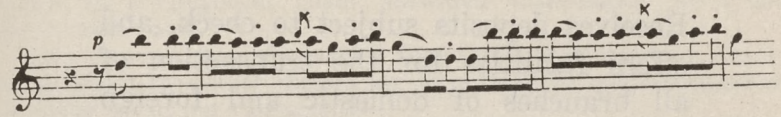
to the entrance of the second theme in the strings in whose train will be heard the following rollicking melody:

No. 1

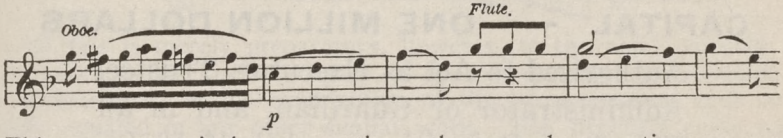



Following a repetition of the first part of the movement comes a long and elaborate free-fantasia and the usual recapitulation, the latter bringing the movement to a close—without the addition of the now customary *coda.*

The second movement—in F major, *Andante cantabile* and 3-4 time—has for its principal theme muted violins and taken up forthwith by the basses, in conjunction with delicate embellishments.

From among the numerous beautiful passages which go to make up the material of this movement may be quoted the following melody (the second theme proper), given out by the oboe with an answer from the flute—all over a string accompaniment:

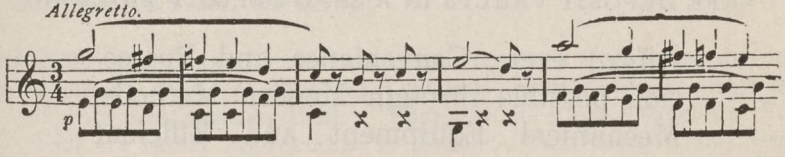
No. 2




This movement is in two sections, the second presenting some new developments of the materials of the first.

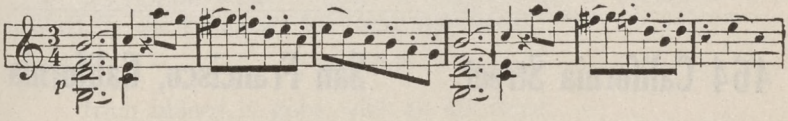
The third movement—in C major, *Allegretto* and 3-4 time—is a fine example of the old classic minuet with trio. The following is the principal theme—

No. 3




and this the theme of the trio:

No. 4




The trio is in two short sections, both repeated; following which the first part of the movement is replayed.

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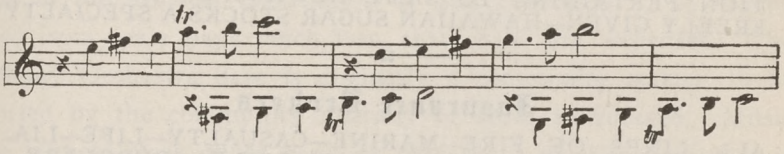
The finale—in C major *Allegro molto* and 4-4 (2-2) time—one of Mozart's most masterly and brilliant compositions, opens with an intonation of a Gregorian chant answered immediately by a dashing melody much used.

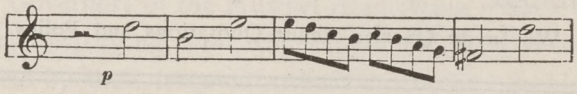
Next comes a short five-voiced fugue with the Gregorian chant, following which two other themes are introduced in quick succession, the first being given out canonically—

No. 5




and the second (the second theme proper) as follows:

No. 6




All this is merely preparatory, however, to the real "working out"—in which is disclosed a degree of skill in thematic development and an inventiveness in the combination of the given material such as are hardly equaled in any other similar work. The structure could not be described in detail except at great length, but it will suffice for present needs to say that one or another (or combinations of several) of the themes quoted are constantly in evidence.

## FOUR CHARACTER PIECES AFTER RUBAIYAT OF OMAR KHAYYAM, OPUS 48

**Arthur (William) Foote**

Born Mar. 5, 1853, at Salem, Mass.

FROM a note on the title-page of the score it appears that these selections were composed at Dedham (Mass.) during the months of July and August, 1900. "They are all short," says Mr. Foote, "and are rather impressions, or sketches, than compositions written with any 'development;' they are suggested by verses from the Rubaiyat of Omar Khayyam."

The description which follows is substantially a quotation of notes furnished by the composer for these occasions:

I.

Iram indeed is gone with all his Rose,
And Jamshyd's Sev'n-ring'd Cup where no one knows;
But still a Ruby kindles in the Vine,
And many a Garden by the Water blows.

H. S. MANHEIM FRANK L. HOUPT

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## of the

# Musical Association of San Francisco

IT is proper for our friends to know that the greater part of the expenses of the whole season of the San Francisco Symphony Orchestra are borne by voluntary contributions through membership in the Musical Association of San Francisco. The money derived from seats pays much less than half the expenses. The Symphony Orchestra here is distinctly a community matter, to be supported by the community liberally in order to succeed. Music of the highest class never pays its own way; in this respect it is like any other form of higher education.

The Board of Governors of the Musical Association wishes to take this means of acknowledging, first, the support of those friends of the Symphony who by their frequent attendance at the concerts give evidence of their appreciation of the artists and Conductor, and secondly, to let them know who are the Members of the Association whose guarantees make it possible to maintain this Orchestra.

To this list as follows will be added in future issues the names of such new members as join the Association. The contributions are in hundreds of dollars from $100 upward to $5,000 which sum has been guaranteed by a friend who does not allow us to make special mention of his name.

No money is paid for soliciting memberships. All the money received is devoted to the sole purpose of furnishing for the community the best music without wasting a dollar. The funds so far obtained fall far short even of the present needs of the Association.

Those who enjoy the music or realize its benefits to the people, and who feel they can afford it, will forward the interests they have at heart in these respects by joining the Association.

This is the first year of the new series of concerts intended to cover a five-year period, and we bespeak your encouragement, your help and your attendance. We wish your aid directly in putting the

Symphony Orchestra on a basis of permanent endowment as a feature of the growth and high standards of this City and its environs; enabling us also to obtain the use of a larger home for evening concerts and other popular features in the course of our progress.

We hope and believe the character and standard of the concerts justify these suggestions in which we rely on the friendly good will and judgment of the reader. Requests for membership application forms addressed to 453 Phelan Building, San Francisco, will receive immediate attention.

| Chairman, Membership Committee. | Chairman Executive Committee and Vice President. | President. |
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---

This form **when filled in** and signed **with name and address** may be mailed to Mr. John D. McKee, President Mercantile National Bank of San Francisco, who is the Treasurer of the Musical Association.

San Francisco, ....., 1917

The undersigned, for the purpose of supporting the objects of the MUSICAL ASSOCIATION OF SAN FRANCISCO and maintaining the Orchestra, known as

## "San Francisco Symphony Orchestra"

agrees to pay for the period of five consecutive years, on each first day of September, commencing September 1, 1916, the sum of..... Hundred Dollars to said Association.

If the undersigned is not already enrolled as a member of said Association, this will also serve as his application for membership.

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# SUNDAY, MAR. 25

## CORT THEATRE, 2:30 P. M.

### TSCHAIKOWSKY PROGRAM

1. Symphony No. 6 in B Minor—("Pathetic"), Op. 74
   - Adagio—Allegro con troppo
   - Allegro con grazia
   - Allegro molto vivace
   - Finale, Adagio lamentoso

(INTERMISSION)

2. Overture, 1812
3. Concerto for Piano in B Flat Minor

   ARTHUR SHATTUCK
4. Marche Slave

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# TENTH POPULAR CONCERT

## SUNDAY AFTERNOON, MARCH 25

SAN FRANCISCO will become acquainted with the art of the great American pianist, Arthur Shattuck, through his appearance as soloist with the San Francisco Symphony Orchestra at the tenth popular concert, scheduled for Sunday afternoon, March 25, at the Cort Theatre, Mr. Shattuck playing Tschaikowsky's Concerto in B Flat Minor.

Born at Neenah, Wisconsin, this distinguished artist showed his unusual musical talent at an early age. He was sent abroad to study when he was thirteen years old, receiving personal instruction from the great Leschetitzky, of Vienna.

At the age of twenty, Mr. Shattuck appeared as soloist with the Royal Orchestra of Copenhagen. Subsequently he played in all the music centers of Europe.

While touring the Balkan countries, the young pianist was entertained by the late dowager-queen of Roumania, "Carmen Sylva," at her castle near Bucharest.

A signal honor was paid Shattuck in his being selected to play the A Minor Concerto at a memorial concert given upon the death of Grieg, who greatly admired the work of the American pianist.

Shattuck has played with nearly all of the important orchestras in America, having been eight times soloist with the Chicago Symphony. On one of these occasions, the Chicago "Herald" said of him:

"It is to be hoped Mr. Shattuck will play again. Not often do pianists offer programs as interesting as his, and not often do they disclose so much beauty of tone and so much poetry of style."

*Andante comodo,* in B major and 3-4 time: The theme heard at the outset in the solo clarinet runs through the whole, with a contrasting counter-subject; while always there is an accompaniment persisting with a "strumming" sort of rhythm.

II.

They say the Lion and the Lizzard keep
The Courts where Jamshyd gloried and drank deep;
And Bahram, that great Hunter—the Wild Ass
Stamps o'er his Head, but cannot break his sleep.

*Allegro,* in B minor and 3-4 time: The basis of this is a strongely accented theme stated at the commencement by the first violins. For this the fullest orchestra is used, and there are occasional touches of cymbal, tambourine, etc.

The middle part is a revery:

Yet Ah, that Spring should vanish with the Rose!
That Youth's sweet-scented manuscript should close!
The Nightingale that in the branches sang,
Ah whence, and whither flown again, who knows!

In this the accompaniment is softly given by the strings, harp, etc., the melody being sung by the clarinet and by flute. This dies out, and the first theme returns—ending *ff*.

III.

A Book of Verses underneath the Bough,
A Jug of Wine, a Loaf of Bread—and Thou
Beside me singing in the Wilderness—
Oh, Wilderness were Paradise enow!

*Comodo,* in A major and 4-4 time: The subject heard at the start in the strings appears in changing forms—without any other contracting theme, and is throughout based on an organ-point on the dominant (prolonged E in the bass). It fades out in the strings in their highest positions, with a few last Es in the harp.

IV.

Yon rising Moon that looks for us again—
How oft hereafter will she wax and wane;
How oft hereafter rising look for us
Through this same Garden—and for *one* in vain!

*With strongly marked rhythm,* in E minor and 6-8 time: After some chords with harp and strings *pizzicato* the theme enters in the solo horn and violoncello—rises to *ff* and, again, dies out in the E minor chord, being succeeded by the *Piu allegro* (in B minor and 3-4 time)—

Waste not your Hour, nor in the vain pursuit
Of This and That endeavor and dispute;
Better be jocund with the fruitful Grape
Than sadden after none, or bitter, Fruit.

This next is a sort of *Scherzo,* toward the end of which is a reminiscence of the theme of the first piece, *fortissimo.* This subsides, and after a pause the first theme returns, with a wavy accompaniment in divided strings—the movement proceeding thence to an expressive *pianissimo* close.

## CONCERNING HORACE BRITT

HORACE BRITT was born in Antwerp, Belgium, of Belgian parents. He was brought up in Paris where he studied violoncello under Jules Delsart and harmony under Albert Lavignac, at the National Conservatory. He graduated at the age of fourteen, winning the first prize for violoncello playing. Subsequently he appeared as soloist in Paris with the Lamoureux and Colonne Orchestras and in Belgium with the Royal Orchestras of Brussels and Antwerp. This was followed by a concert tour through England.

The London Musical Standard wrote of him: "He is a violoncellist of genius. He possesses a broad and powerful tone, and an emotional conception of music such as one only finds in a great artist. He will assuredly make as great a name for himself in London as he has in Paris."

Following his successes as soloist, Horace Britt gained an enviable reputation as an orchestral player. Among the world renowned conductors under whose baton he has played may be included:

Edouard Colonne, Theodore Thomas, Gustav Mahler, Alfred Hertz, Arthur Nikisch, Felix Weingartner and Arturo Toscanini. He also gained early experience in the art of conducting. When barely twenty years of age he conducted at the late Theatre d'auditions in Paris, an artistic venture established under the auspices of Jules Massenet, Theodore Dubois, Chaminade, Francois Coppee, Victorien Sardou and other prominent composers and dramatists. Of his work as a conductor the Paris Figaro says:

"The orchestra of the Opera-Comique, under the brilliant leadership of Horace Britt, contributed in no small degree to the success of the work."

Horace Britt first appeared in America as soloist with the Theodore Thomas Orchestra, and later with the Philadelphia Orchestra (while

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AT 11 O'CLOCK

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# LAST CONCERT OF SEASON

The San Francisco Symphony Orchestra

# ANNOUNCEMENT

## Twelfth and Last Pair of Symphony Concerts

Friday Afternoon, March 30th, at 3 o'clock

SUNDAY MORNING, April 1st, at 11 o'clock

## CORT THEATRE

### PROGRAM

1. Tasso Symphonic Poem.....LISZT
2. Scherzo, "Sorcerer's Apprentice".....DUKAS

(Intermission)

3. Symphony No. 5, C Minor.....BEETHOVEN

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principal cellist of that organization) and subsequently became principal cellist with the Metropolitan Opera House orchestra. Later he joined the New York Philharmonic Orchestra under Gustav Mahler. After the latter's death, Horace Britt went to Boston, where he became one of the conductors of the Boston Opera House.

During the Panama-Pacific International Exposition, Mr. Britt appeared as soloist at one of the Festival concerts under the direction of Camille Saint-Saëns, at which he performed the illustrious master's celebrated concerto in A minor. At the close of the exposition Mr. Britt was induced to remain in San Francisco as principal cellist of the San Francisco Symphony Orchestra, under the direction of Alfred Hertz.

## CONCERTO FOR VIOLONCELLO, A MINOR, OPUS 33

**Camille Saint-Saëns**

Born Oct. 9, 1835, at Paris

SAINT-SAENS wrote this concerto in 1872, and it was published the year following. The first performance of it took place at a Conservatoire concert in Paris on January 19, 1873—when it was played by August Tolbecque, to whom the score is dedicated. The work is quite free in point of "form," being described briefly as consisting of three connected sections, as follows:

I. An *Allegro non troppo* movement (in A minor and 2-2 time) opening with the statement of its flowing principal theme by the solo instrument, which continues with a broader counter-subject against the development of the main theme by the orchestra. Finally the solo violoncello introduces and develops briefly the more sustained second theme (in F major), this being followed shortly by further developments, of the principal theme—first by the solo instrument and subsequently by the orchestra in combination with elaborate solo passage-work, and all proceeding to a climax. The development of this first theme continues, to be followed presently by a reappearance of the more sustained second theme—after which a passage of transition leads to

II. *Allegretto con moto* (in B flat major and 3-4 time)—a piquant dance-like movement developed from two graceful themes, the first of which is given out by the orchestra strings (muted) and the second shortly afterward by the solo instrument. These two subjects are worked up in combination forthwith, leading finally to

III. —a resumption of the opening *Allegro non troppo* movement. Presently an abrupt *ritard* leads to the appearance of a new subject (founded, however, on a figure from the flowing principal theme), a brief treatment of which proceeds to a climax and the entrance of a new second theme. Once more the principal theme is heard, and then the concerto comes to a brilliant conclusion in A major.

## OVERTURE TO "OBERON"

**Carl Maria von Weber**
Born Dec. 18, 1786, at Eutin, Oldenburg
Died June 5, 1826, at London

"OBERON" or "The Elf-King's Oath"—Weber's last opera, and almost his very last composition—was completed in London on April 9, 1826. The autograph score of the overture bears the following inscription: "Vollendet d. 9 Aprill, 1826. Vormittags 11-45 Urn, und somit die ganze Oper Oberon. Soli Deo Gloria!!! C. M. v. Weber." Three days later the work was produced at Covent Garden, where it was performed no less than twenty-eight times before the end of the following month. In accordance with the terms of his contract the first twelve representations were conducted by the composer, and these, with the exception of a few appearances at concerts, were his final efforts in the cause of the art which he had served so faithfully and so brilliantly.

The original libretto of "Oberon" was in English, having been composed by James R. Planché after Sotheby's English translation of Wieland's poem of the same name and Villeneuve's "Huon de Bordeaux." The text was translated subsequently into German, and in this guise the opera was produced at Leipsic in December, 1826, at Vienna in March, 1827, and at Berlin in July, 1828. Paris heard this German version with indifference in 1830, but a French adaptation brought out at the Théatre Lyrique in 1857 met with success. The work was revived at London in 1860, in Italian and with recitatives by Sir Julius Benedict and other interpolations. The original English version was the first to be heard in this country, having been given at New York on October, 1829. The Italian version was brought out at Philadelphia in March, 1870.

The overture, the last portion of the opera to be written, consists of a slow introduction (*Adagio sostenuto*) and an *Allegro con fuoco* movement—both in D major and 4-4 time; like the overtures to "Der Freischutz" and "Euryanthe" it is constructed from themes taken from the opera. The following (copied from a former program) does excellent service as a popular description of this brilliant composition:

Softly sounding through the surrounding silence we hear the long-drawn notes of Oberon's horn, the potent spell by which all the magical enchantments in the opera are conjured up. Elfin forms flit gracefully through the foliage. The fairy dance ends in a gentle sigh of love. Here we meet with one of von Weber's most charming and original orchestral devices. This tender love-melody is harmonized in three parts, the upper voice being sung by the violas and first 'celli in unison, the middle voice by two clarinets in their low *chalumeau* register, and the bass sustained by the second 'celli. Nothing could be simpler, and yet the effect is utterly without parallel in orchestration. Then comes a sudden crash of the whole orchestra—the most sudden, the least expected, the loudest sounding crash in all orchestral music. It is famous everywhere; it has probably given rise to more comic incident, in thus

# San Francisco Symphony Orchestra

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## THIRD CONCERT

## OAKLAND SERIES

## 1916 SEASON 1917

# OAKLAND AUDITORIUM THEATRE

THURSDAY EVENING, MARCH 22, 1917

8:15 O'CLOCK

## ALL WAGNER PROGRAM

1. Prelude to "Lohengrin"
2. Overture, "Flying Dutchman"
3. Introduction to Third Act of "Die Meistersinger von Nürnberg"
4. Overture to "Die Meistersinger von Nürnberg"

(Intermission)

5. Prelude and Isolde's "Love Death" from "Tristan and Isolde"
6. Entrance of the Gods into Walhalla from "Das Rheingold"
7. Overture, "Tannhäuser"

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bursting upon the unprepared ears of the audience, than any other single passage in all orchestral music. And, curiously enough, it never loses its magic; every time you hear it, it sounds louder and more tremendous than the last. The ensuing *Allegro con fuoco* begins with a very pleasing rapid figure for the violins, an idea delightfully fresh and spirited. The second theme of this *Allegro,* first introduced by the clarinet and then taken from the final *stretto* of Reiza's grand scene, "Ocean! thou mighty monster."


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| CASH | 5,606,143.97 |
| Total | $66,633,735.94 |

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| Reserve and Contingent Funds | 2,134,403.55 |
| Total | $66,633,735.94 |

For the 6 months ending December 31, 1916, a dividend to depositors of 4% per annum was declared.

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## PROGRAM

1. LISZT.....Tasso, Symphonic Poem

2. DUKAS.....Scherzo, "Sorcerer's Apprentice"

(INTERMISSION)

3. BEETHOVEN.....Symphony No. 5, C Minor

Allegro con brio
Andante con moto
Allegro (Scherzo and Trio)
Finale Allegro

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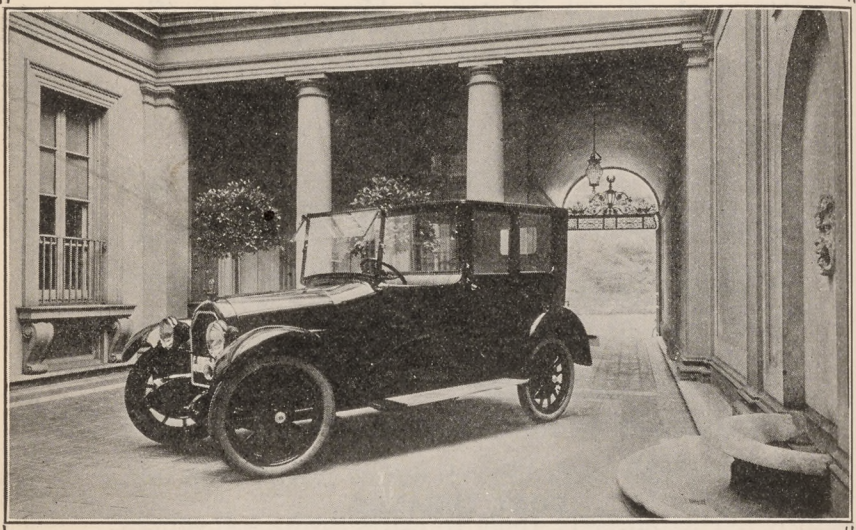

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## SYMPHONIC POEM, NO. 2, "TASSO, LAMENTO E TRIONFO"

**Franz Liszt**

Born Oct. 22, 1811, at Raiding (Hungary)
Died July 31, 1886, at Bayreuth

THIS, the second of Liszt's thirteen symphonic poems, was composed for the Goethe Centennial Jubilee held at Weimar in 1849, on which occasion it was performed as an overture to Goethe's "Tasso."

The following is the author's description of the work:

"I wanted to define the contrast expressed in the title, and it was my object to describe the grand antithesis of the genius, ill-used and misunderstood in life, but in death surrounded with a halo of glory whose rays were to penetrate the hearts of his persecutors. Tasso loved and suffered in Ferrara, was avenged in Rome, and lives to this day in the popular songs of Venice. These three standpoints are inseparably connected with his career. To render them musically, I invoked his mighty shadow, as he wanders even today by the lagoons of Venice, proud and sad in countenance, or watching the feasts of Ferrara, where his master-works were created. I followed him to Rome, the Eternal City, which bestowed upon him the crown of glory, and in him canonized the martyr and the poet. 'Lamento e Trionfo'—these are the contrasts in the fate of the poet, of whom it was said that, although a curse might rest upon his life, a blessing would not be wanting from his grave. In order to give to my idea the authority of living fact, I borrowed the form of my tone-picture from reality, and chose for its theme a melody to which, three centuries after the poet's death, I have heard Venetian gondoliers sing the first strophes of his 'Jerusalem:'

'Canto l'armi pietose e'l Capitano,
Che'l gran Sepolcro libero di Cristo!'

"The motif itself has a slow, plaintive cadence of monotonous mourning; the gondoliers, however, by drawling certain notes, give it a peculiar coloring, and the mournfully drawn-out tones, heard at a distance, produce an effect not dissimilar to the reflection of long stripes of fading light upon a mirror of water. This song once made a profound impression on me, and when I attempted to illustrate Tasso musically, it recurred to me with such imperative force that I made it the chief motif for my composition. The Venetian melody is so replete with inconsolable mourning, with bitter sorrow, that it suffices to portray Tasso's soul, and again it yields to the brilliant deceits of the world, to the illusive smooth coquetry of those smiles, whose slow poison brought on the fearful catastrophe, for which there seemed to be no earthly recompense, but which was eventually, at the capital, clothed in a mantle of brighter purple than that of Alphonse."

* * * * *

Two themes constitute the principal materials from which this composition is developed, the first appearing at the outset in the violon-

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cellos and basses in octaves, and the second (the Venetian gondoliers' song mentioned by Liszt) being stated further on by the bass-clarinet to a sombre accompaniment from the harp and horns. The movement is in two parts, which may be described briefly as follows:

(1) "Lamento:" Beginning—in C minor, *Lento* and 4-4 time—with the statement of the first theme, which, together with sundry tributary materials leads through a *crescendo* and *accelerando* to a short *Allegro energico* episode (same key and time) based on a modification of the theme and its subsidiaries. This works toward a repetition of the theme by the full orchestra, and thence to the announcement of the second theme. A broad development of the latter leads presently to its sonorous restatement by the brass choir, with figurations in the strings, this climax being followed by a new episode—in F sharp major, *Allegro mosso con grazia, quasi menuetto nobile* and 3-4 time—which has been mentioned as having reference to a fete at the Ferrara court. Here the first theme reappears in minuet rhythm, the second being opposed to it contrapuntally later on—both being developed further in combination. A brief passage—*crescendo e molto stringendo*—then leads to a resumption of the *Allegro energico* episode from the first part of the movement culminating with a full-orchestral climax as before.

(2) "Trionfo"—in C major *Allegro con molto brio* and 2-2 time: First a flourishing preludiary passage, following which the first theme reappears—at first in the strings softly, to be worked up further by the smaller wood-winds and subsequently by the full orchestra. The second theme follows presently in the trumpet, leading *crescendo ed accelerando* to the coda; the movement finally concluding with a triumphant climax on this theme.

## "SORCERER'S APPRENTICE" (SCHERZO)

**Paul Dukas**

Born Oct. 1, 1865, at Paris

THE "Sorcerer's Apprentice," entitled on the score "an orchestral scherzo," has for its pictorial basis the poem "der Zauberlehrling," written by the German poet Goethe in 1796, and published two years later. The poem concerns itself with the apprentice of a magician who, when his master leaves the house, proceeds to experiment with the magic formula he has heard the sorcerer utter. Using the cabalistic words employed by his master the apprentice commands the broom to go to the shore and fetch water. The broom obeys, and when all the pitchers are filled the apprentice is dismayed to discover that he cannot remember the magic utterance that will compel the broom to stop. Soon the room is swimming with water, and still the indefatigable utensil hurries to and from the river's edge. In desperation the apprentice resolves to stop its progress with a hatchet. As the broom comes in with its liquid burden the young man wields the weapon and the

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broom is split in twain. Before the sorcerer's apprentice has had time to utter a sigh of relief at the satisfactory ending to his troubles his dismay is doubly increased. For now both parts of the broom are speeding to the river bank! As the water splashes over and around the steps and hall the apprentice screams for help. And help arrives. The sorcerer enters at that moment and takes in the situation, commands the carriers to desist and both parts of the broom fly into their corner.

The "Sorcerer's Apprentice" was given its first performance at a concert of the Société Nationale, May 18, 1897, in Paris. Its first performance in America was at the concert of the Chicago Symphony Orchestra on January 14, 1899, Mr. Theodore Thomas conducting.

Dukas scored his work for the following orchestra: Two flutes, piccolo, two oboes, two clarinets and bass clarinet, three bassoons and double bassoon, four horns, two trumpets and two cornets, three trombones and three kettledrums, bass drum, cymbals, triangle, glockenspiel, harp and strings.

## SYMPHONY NO. 5, C MINOR, OPUS 67

**Ludwig van Beethoven**
Born Dec. 16, 1770, at Bonn
Died Mar. 26, 1827, at Vienna

IF Beethoven had realized his original intention the C Minor Symphony would not have been the fifth of the series of symphonies but the fourth; for the work was taken up after the composition of the "Eroica," and Beethoven occupied himself with the C Minor Symphony, as the sketch-books clearly show, at the same time that he was engaged upon the opera "Fidelio" and the G major concerto for the piano. We may take it that the symphony was begun late in 1840, or at the beginning of the following year; but Beethoven made sketches for the first three movements at periods much earlier than this, and there is a sketch for a movement of a symphony in C minor, bearing some resemblance to the theme of the Scherzo, which dates as far back as 1795. But the composition of the C Minor Symphony was destined to be interrupted by that of the symphony in B flat (No. 4). Why did Beethoven take up this new work? Sir George Grove suggested the following as a possible explanation: "It was Beethoven's intention to follow his third symphony, the 'Eroica,' with one in C minor, and indeed, he had actually begun the work. It now appears that his engagement threw his mind into a different direction, and that he embodied his feeling in the fourth symphony, in B flat, in which all conflict is merged in happiness, while the slow movement is one of the most passionate love-poems ever breathed. After this the C minor was taken up and completed."

The fifth symphony came to its first performance at the Theatre an der Wein, Vienna, December 22, 1808. The concert was announced a week previously in the *Weiner Zeitung*, it being intimated that all the

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pieces were the composition of Beethoven, and that all were entirely new and unpublished. It was further stated that the concert would begin at seven o'clock. The program was of portentous length. The first part was taken up with the "Pastoral" Symphony—this was called No. 5; the Aria "Ah perfido," sung by Mme. Kilitzky, a Latin hymn, written in church style for solo and chorus; the G major concerto, played by Beethoven. The second portion of the concert opened with the C Minor Symphony, which was set down as No. 6; it was followed by the Sanctus from the Mass in C, a Fantasia for piano alone, and the Choral Fantasia, in which the piano was again played by Beethoven.

The symphony was published—in the orchestral parts only—in April, 1809, with a dedication to Prince Lobkowitz and Count Rasoumowsky. In 1826 the score (a volume of 182 pages) was published, but without the dedication.

The symphony is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, double bassoon, two horns, two trumpets, three trombones, kettledrums and strings.

I. (*Allegro con brio,* C minor, 2-4 time.) There is no introduction. The principal theme is announced at once by the strings and clarinets, the first four notes of which are the rhythmical foundation upon which the whole movement, and, indeed, with certain modifications, nearly the whole work is constructed. Schindler declared that Beethoven had said of the portentous motive, "So Fate knocks at the door." One may well be cautious in accepting this statement, as also another in which Beethoven was said to have been inspired to the subject by the notes of a yellowhammer which he heard on one of his rural walks. Czerny stated that this fact was well known to many of the composer's friends; but Czerny was not always a trustworthy authority. The second theme, in E flat, is called out by the horn *fortissimo.* Note how the first four notes are drawn from the principal theme. Immediately following the phrase in the horn the strings bring forward a tranquil continuation, which, through a gradual *crescendo,* leads to a vigorous *coda* based on the first theme. The development is concerned with the opening phrase of the symphony for fifty-five measures, after which the horn figure of the second theme is worked out. In the Recapitulation the first four notes, with the pause, belonging to the principal theme, are given to the full orchestra *ff.* The second subject appears in C minor, and there is a lengthy *coda,* the material of which is taken from the opening theme.

II. (*Andante con moto,* A flat major, 3-8 time.) This movement is a double theme and variations. The first theme is announced by the violoncellos and violas, the woodwind, and later the strings continuing it. The second theme appears in the clarinets and bassoons with triplet accompaniment in the violas and *pizzicato* bass. There is a sudden modulation to C major and the material is again presented *ff,* the triplets now appearing in the violas and violins.

The first variation is given out, in the original key, by the 'cellos and violas in a sixteenth note figure, accompanied by *pizzicato* chords in the

remaining strings. The variation of the second theme makes use of thirty-second notes commencing in the violas. The second variation also employs thirty-second notes in the lower strings, *pizzicato* accompaniment in the violins and double basses. This leads to a pause, followed by *pianissimo* chords in the strings, over which there comes a little duet between the clarinet and bassoon, with imitations in the other woodwind instruments. The second theme is shouted forth martially by the full orchestra, in C major. Following this there arrives, after some preluding in the strings, a third variation, given out in A flat minor, by the woodwind, with *pizzicato* harmony in all the strings save the first violins, which play a broken chord figure in thirty-second notes. The second theme is omitted. A coda (*Piu moto*) is introduced, its theme played first by the bassoon, and later by the violoncellos. The closing portion is built also on portions of the opening theme.

III. (*Allegro,* C minor, 3-4 time.) Although not so named on the score, this movement is a *Scherzo.* "It is," said Berlioz, "a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fixed upon you." The movement begins with a phrase for the basses, followed by one for all the strings and certain wind instruments, ending with a pause. This is repeated slightly modified. After the pause a new idea is announced by the horns *ff.* Note the indebtedness of this theme to the first four notes which opened the principal subject of the first movement. There is much development of this material. The trio begins with a figure in the basses which reminded Berlioz of "the gambols of a frolicsome elephant." Toward the close of the trio there is a long *diminuendo* leading to a repetition of the first portion of the movement. This rehearing of the first part brings forward certain modifications. The opening theme, *Legato* at the beginning of the movement, is now *staccato,* and there are also other changes. At the end there is a long passage (note the persistent beat of the drum) joining this movement to the *Finale.*

IV. (*Allegro,* C major, 4-4 time.) The triumphal subject with which this movement begins is given to the whole orchestra. A piccolo, double bassoon, and three trombones appear in the movement for the first time in the symphony. A transitional passage with a new idea in the woodwind and horns, leads to the second theme in G, a melody with a triplet figure in the first violins, with triplet accompaniment in the second violins and violas. There is another section of this subject, following an ascending and descending scale figure in the violins. This division of the theme is brought forward by the violas, reinforced by the clarinet and then taken up by the full orchestra.

The development works out the second theme. After extending treatment of this there is a *crescendo,* a climax following which there is interpolated part of the *Scherzo.* The Recapitulation brings back the subjects as before, the second theme being now in C major, and the movement is brought to its conclusion by a lengthy *coda.*

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McEnerney, Garret W.
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Stahl, Adolph
Steinhart, I.
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Stern, Jacob
Stern, Sigmund
Strassburger, I.
St. Goar, Mrs. Nellie
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Sutro, Chas.
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Williar, H. R.
Worden, Clinton E.
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Zellerbach, I.
Zellerbach, J. C.

# The San Francisco Symphony Orchestra

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### *Performed at the Concerts of the San Francisco Symphony Orchestra*

First to Sixth Season (inclusive) 1911-1917

Note—The Roman Numerals indicate seasons in which work was performed.

I—First Season.
II—Second Season.
III—Third Season
IV—Fourth Season.
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*—Preceding numeral indicates Popular Concert.
**—Preceding numeral indicates Special Concert.
(2)—Preceding numeral indicates repetition of number during same season.

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Siegfried's Rhine Journey ..... *II, **II (German House), IV
Siegfried's Death and Funeral March ..... I, III
"Parsifal"
Prelude, "Parsifal" ..... V, (2), **V
Transformation Scene ..... *II
Good Friday Spell ..... III, VI
Kaiser March ..... III
Träume ..... VI

WAGNER-WILHELME—
Prize Song (Paraphrase) ..... *VI

WEBER—
Overture, "Oberon" ..... I, VI
Overture, "Der Freischütz" ..... II, *VI
Agatha's Aira from "Der Freischütz" (Mme. Herbst-Wright)..... **II (Stanford University)
Overture, "Euryanthe" ..... II, IV, VI, *VI **VI (Berkeley)
Concert Piece, F Minor, Pianoforte and Orchestra, Op. 79..... (Ossip Gabrilowitsch) V, **V
Scene and Aria from "Oberon"—"Ocean! Thou Mighty Monster"..... (Maude Fay), V, **V

WEBER-WEINGARTNER—
Invitation to the Dance ..... *VI, **VI

WIENAWSKI—
Concerto for Violin in D Minor (Maud Powell) ..... *II
Overture, "Russe," for Violin (Kathleen Parlow) ..... II

WOODMAN—
"An Open Secret" (Agnes Berry) ..... *II

# REPERTOIRE

# SOLOISTS

## First to Sixth Season (Inclusive) 1911-1917

Note—The Roman Numerals indicate seasons in which soloists appeared.

I—First Season
II—Second Season
III—Third Season
IV—Fourth Season
V—Fifth Season
VI—Sixth Season.
*—Preceding Numeral indicates Popular Concert
**—Preceding Numeral indicates Special Concert

PIANISTS—
Valdimir De Pachmann (Chopin Concerto, E Minor) ..... I
Adele Rosenthal (Grieg Concerto, A Minor) ..... *II
Tina Lerner (Tschaikowsky Concerto, B Flat Minor) ..... II, *II, IV
Gottfried Galston (Liszt Concerto, E Flat No. 1) ..... II, *II
Frances Rock-Shafter (Saint-Saens Concerto, G Minor) ..... *II
Ada Clement (Beethoven Concerto No. 5, E Flat, Op. 73) ..... III
Corinne Frada (Mendelssohn Concerto No. 1, G Minor, Op. 25) ..... III
Josef Hofmann (Rubinstein Concerto No. 4, D Minor, Op. 70) ..... III
Tina Lerner (Saint-Saens, Concerto for Piano, No. 2, G Minor, Op. 22) ..... IV
(Grieg, Concerto for Piano) ..... **IV
(Chopin, Ballade, G Minor) ..... **IV
(Chopin, Valse, A Flat Major) ..... **IV
(Schubert-Liszt, "Hark, Hark, the Lark") ..... **IV
(Liszt, "Campanella") ..... **IV
Rudolph Ganz (Liszt, Concerto for Piano, No. 1, E Flat) ..... IV
(Beethoven, Concerto for Piano, No. 5, E Flat Major, Op. 73) ..... **IV
Ossip Gabrilowitsch (Mozart, Concerto in D Minor, for Pianoforte, K. 466; Weber, Concert Piece in F Minor, for Pianoforte and Orchestra, Op. 79) ..... V, **V
Percy Grainger (Grainger, Suite, "In a Nutshell") ..... VI
Percy Grainger (Grieg, Concerto in A Minor, Op. 16) ..... VI
Arthur Shattuck (Tschaikowsky, Concerto for Piano in B Flat Minor) ..... *VI

VIOLINISTS—
Efrem Zimbalist (Tschaikowsky Concerto, D Major) ..... I
Eduard Tak (Lalo Symphonie Espagnole) ..... I
Eduard Tak (Saint-Saens, Rondo Capriccioso) ..... **I (Oakland)
Maud Powell (Bruch Concerto in G Minor No. 1, Op. 26) ..... *II
(Schumann "Abendlied") ..... *II
(Sarasate "Zigeunerweisen") ..... *II
Irma Seydel (Saint-Saens Concerto in B Minor) ..... II
Louis Persinger (Lalo Concerto in F Minor) ..... II
Louis Persinger (Bruch, Concerto No. 1, for Violin, G Minor, Op. 26) ..... **VI (Oakland)
Fritz Kreisler (Beethoven Concerto, D Major, Op. 61; and Tartini, "Devil's Trill") ..... III
Kathleen Parlow (Saint-Saens Concerto, B Minor, Op. 61; Tschaikowsky, Serenade Melancholique; Wienawski, Carneval "Russe") ..... III
Albert Spalding (Beethoven, Concerto for Violin, D Major, Op. 61) ..... IV
(Mendelssohn, Concerto for Violin, Op. 64) ..... **IV
Efrem Zimbalist (Brahms, Concerto for Violin, D Major, Op. 77) ..... IV
Louis Persinger (Beethoven, Concerto, D Major, for Violin, Op. 61) ..... V, **V
Louis Persinger (Brahms, Violin Concerto in D Major, Op. 77) ..... VI
Louis Persinger (Bruch, Concerto No. 1, for Violin, Op. 26 ..... **VI (Oakland), **VI (Palo Alto, Two Movements)

VIOLONCELLO—
Mme. Elsa Ruegger (Boellmann, "Symphonic Variations") ..... *I
Arthur Hadley (Hadley Konzertsteuck for 'Cello and Orchestra) ..... II
Jean Gerardy (Lalo Concerto in D Minor; Boellmann, "Symphonic Variations") ..... III
Horace Britt (Vincent d'Indy, "Lied" for Violoncello) ..... V, **V
Horace Britt (Saint-Saens, Concerto for Violoncello, A Minor, Op. 33) ..... VI
Horace Britt (Bruch, "Kol Nidrei," for Violoncello with Orchestra, Op. 47) .... *VI, **VI (Oakland)
Horace Britt (Lalo, "Intermezzo") ..... *VI

HARP—
Joseph Vito (Mozart Concerto in C Major for Flute and Harp) ..... II

FLUTE—
B. E. Puyans (Mozart Concerto in C Major for Flute and Harp) ..... II

TRIOS—
English Horn, Two Oboes—
C. Addimando, A. Lombardi, V. Schipilliti (Beethoven, Trio in "C," Op. 87) ..... *VI

# REPERTOIRE

SOPRANO—

Mme. Louisa Tetrazzini (David, Air, "Mysoli" from Pearl of Brazil; Guonod, Valse from "Romeo and Juliet".....**I
Mme. Martha Richardson (Massenet, Aria from "Herodiade").....*I
Beatrice Fine (Charpentier, "Depuis le jour" from "Louise;" Strauss, "Storelle de Bosco").....*II
Mme. Herbst-Wright (Weber, Agathe's Aria from "Der Freischütz").....
**II (Stanford University)
Agnes Berry (Woodman, "An Open Secret" with piano accompaniment).....*II
Marcella Craft (Verdi, Ah forse lui from "Traviata").....IV
(Puccini, Un bei di from "Madam Butterfly").....IV
(Liszt, "Die Lorelei").....IV
Elinora De Cisneros (Saint-Saens, "Amour Viens Aider" from "Samson and Dalila")..IV
(Tschaikowsky, Recitative and Aria, "Adieu Forets" from "Jeanne d'Arc").....IV
Maude Fay (Weber, Scene and Aria from "Oberon"—"Ocean! Thou Mighty Monster"; Wagner, Aria from "Tannhauser"—"Dich Thuere Halle").....V, **V

CONTRALTO—

Carrie Bridewell (Wagner, Erda Scene from "Rhinegold").....II
Fernanda Pratt (Saint-Saens, "Amour viens aider").....II
Mme. Ernestine Schumann-Heink (Mozart, Recitative and Aria from "La Clemenza di Tito;" Wagner, "Gerechter Gott" from "Rienzi").....III
Julia Culp (Beethoven, Lieder songs from "Egmont," "Freudvoll und Leidvoll," "Die Trommel gerühret;" Wagner, "Träume;" Schubert, "Ständchen"; Strauss, "Morgen").....VI

BARITONE—

Clarence Whitehill (Wagner, Wotan's Farewell and Magic Scene from "Die Walkure;" Wahn! Wahn! from "Die Meistersinger").....III

CHORAL WORKS—

Cecilia Choral Club (Jules Massenet's Cantata "Eve").....*II
Mrs. Orrin Kipp McMurray.....Soprano
Mr. R. M. Battison.....Tenor
Mr. Harold Pracht.....Baritone
Conducted by Paul Steindorff

Cecilia Choral Club (Henry Hadley's Cantata "In Music's Praise").....*II
Mrs. Edward Everett Bruner.....Soprano
Mr. Harold Pracht.....Baritone
Conducted by Henry Hadley

SPECIAL PERFORMANCE—

Opera Comique, "Secret of Suzanne".....(Wolf-Ferrari)
With Orchestra and Members of the Chicago Grand Opera Company

CAST

Count Gil.....Alfreda Costa
Countess Suzanne.....Marie Cayvan
Sante.....Francesca Daddi

Musical Director, Atillio Parelli

# The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - Conductor

### First Violins

Louis Persinger
Concert Master and Assistant Conductor

Herman Martonne
Assistant Concert Master

L. W. Ford
Rudolf Seiger
Gino Severi
S. Polak
Lion Goldwasser
M. B. Amsterdam
L. Fenster
L. Rovinsky
A. Laraia
Max Amsterdam, Sr.
F. Creitz
R. Ruiz
J. Willard

### Second Violins

Giulio Minetti
Principal and Orchestral Manager

W. Manchester
E. P. Allen
G. W. Callinan
R. L. Hidden
Hans Helget
H. Hoffman
J. T. Hartzell-Gold
J. A. Paterson
G. De Lorenzo
B. Purt
Louis Arnouts

### Violas

Ralph D. Wetmore
Principal
C. Trainor
E. E. Perrigo
C. E. Schmitt
A. F. Stechele
U. Marcelli
Chas. Heinsen
A. Stephan
A. Lewis
R. Kolb

### Violoncellos

Horace Britt
Principal
Stanislas Bem
Arthur Weiss
W. Villalpando
H. Riley
R. Kirs
A. Wallenstein
C. Demetrio

### Contra-Basses

John Lahann
Principal
S. Greene
W. Bell
A. Annarumi
L. J. Previati
H. Seiger
E. Arriola
Ernst Jonas

### Flutes

B. Emilio Puyans
Louis Newbauer
Walter Oesterreicher
B. Parker

### Piccolo

Walter Oesterreicher

### Oboes

C. Addimando
A. Lombardi
V. Schipilliti
J. L. Mundwyler

### English Horn

V. Schipilliti

### Clarinets

Harold B. Randall
J. Kunzelman
Jean Shanis
O. Mancini

### Bass Clarinet

Jean Shanis

### Bassoons

E. Kubitschek
S. Meerloo
O. Schuchholz

### Contra-Bassoon

R. Kolb

### Horns

Walter Hornig
Paul Roth
Nicola Novelli
R. Rocco

### Trumpets

D. C. Rosebrook
Otto Kegel
A. Arriola
A. Stephan

### Trombones

H. F. Beitel
O. E. Clark
F. N. Bassett

### Tuba

Ralph Murray

### Harp

Kajetan Attl

### Tympani

George Wagner

### Percussion

George Huntington
E. Nolting
R. E. Wagner

### Celesta

H. Salz

### Librarian

Otto Kegel

# Special

# Young People's

# Christmas Concert

BY THE

## San Francisco Symphony Orchestra

*Alfred Hertz - - - - - Conductor*

*CORT THEATRE*

*DECEMBER 28, 1916*

*3:00 O'clock*

# *ANNOUNCEMENT*

of

# *Sixth Pair of Symphony Concerts*

## CORT THEATRE

**JANUARY 5, 1917, 3:00 O'clock**
**JANUARY 7, 1917, 2:30 O'clock**

**Program**

1. BEETHOVEN.....SYMPHONY, No. 8, OP. 93
2. HUMPERDINCK ..... "KONIGSKINDER"
   (a) INTRODUCTION TO ACT II
   (b) INTRODUCTION TO ACT III
3. GEORGES ENESCO.....RHAPSODY ROUMAINE, No. 1, OP. 11

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***THE***

***WAGNER PROGRAM***

WILL BE

***REPEATED***

SUNDAY, DECEMBER 31, 1916, 2:30 P. M.

***Do Not Fail to Hear it.***

TICKETS NOW ON SALE AT SHERMAN, CLAY & CO.

# San Francisco Symphony Orchestra

## Special

# Young People's

# Christmas Concert

CORT THEATRE

DECEMBER 28, 1916

3:00 O'CLOCK SHARP

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## PROGRAM

| | | |
|---|---|---|
| 1. | Overture Fra Diavolo | Auber |
| 2. | Largo & Finale "G Major Symphony" | Haydn |
| 3. | Dream Pantomime "Hansel-Gretel" | Humperdinck |
| 4. | Turkish March | Beethoven |
| 5. | Marionettes | Glazounow |
| 6. | Invitation to the Dance | Weber-Weingartner |
| 7. | "Nutcracker Suite" | Tschaikowsky |
| | (A) Miniature Overture | |
| | (B) Dance of the "Fee Dragee" | |
| | (C) Chinese Dance | |
| | (D) Dance of the "Mirlitons" | |
| 8. | (A) "Valse Lente")<br>(B) "Pizzicati" ) | Delibes |
| 9. | Molly on the Shore | Grainger |

# Wishing You

# a

# Happy

*Musical Association of San Francisco*

# FIRST POPULAR CONCERT

at

## Popular Prices

GIVEN BY THE COMPLETE

# SAN FRANCISCO SYMPHONY ORCHESTRA

**ALFRED HERTZ - - - - - CONDUCTOR**

## SUNDAY, NOV. 5

## CORT THEATRE 2:30 P. M.

1. Overture William Tell ..... ROSSINI
2. Nutcracker Suite ..... TSCHAIKOWSKY
3. Le Deluge ..... SAINT-SAENS
4. Marche joyeuse ècossaise ..... DEBUSSY
5. Les Prèlude ..... LISZT

## PRICES

## 25c, 50c, 75c, $1.00

**Tickets on Sale SHERMAN CLAY & CO.**

**Commencing Oct. 30th.**

# The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - - Conductor

## First Pair of Symphony Concerts

Friday Afternoon, October 27, at 3 o'clock
Sunday Afternoon, October 29, at 2:30 o'clock

CORT THEATRE

### PROGRAM

1. BRAHMS.....Symphony No. 1, C Minor, Op. 68

   Un poco sostenuto-Allegro.

   Andante sostenuto.

   Un poco allegretto e grazioso.

   Adagio-Piu andante. Allegro non troppo ma con brio.

INTERMISSION

2. CHAUSSON.....Symphonic Poem "Viviane," Op. 5

3. SMETANA.....Overture "The Bartered Bride"

**Special Notice.**—The Friday concerts begin at 3 o'clock **precisely** and the Sunday concerts at 2:30 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the concert is over are requested to do so before the last number begins in order to avoid inevitable annoyance that comes to those who wish to remain. Ladies are requested to refrain from putting on hats and wraps until the end of the concert.

# SECOND POPULAR CONCERT

## OF SPECIAL SERIES

### BY THE ENTIRE

# San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - - - Conductor

Sunday Afternoon, November 19, 1916, at 2:30 o'clock

CORT THEATRE

PROGRAM

1. Symphony, G Major, No. 13.....HAYDN
   - (a) Adagio—Allegro
   - (b) Largo
   - (c) Menuetto: Allegretto
   - (d) Finale Allegro con spirito

2. Three Hungarian Dances .....BRAHMS

(INTERMISSION)

3. Entr'acte and Ballet Music, "Rosamond".....
   .....SCHUBERT-REGER

4. Prize Song (Paraphrase).....WAGNER-WILHELME

5. Overture, "Merry Wives of Windsor".....NICOLAI

**Special Notice.**—The Friday concerts begin at 3 o'clock **precisely** and the Sunday concerts at 2:30 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the concert is over are requested to do so before the last number begins in order to avoid inevitable annoyance that comes to those who wish to remain. Ladies are requested to refrain from putting on hats and wraps until the end of the concert.

# *A MOST UNIQUE AND INTERESTING EVENING*

*By*

# *Mr. and Mrs. Arthur Fickenscher*

*in a*

# "PROGRAM OF CONTRASTS"

## Monday Evening, November 20th

## at 8:30 o'clock

## *PALACE HOTEL BALLROOM,*

## *San Francisco*

TICKETS $1.00 STUDENTS TICKETS 50c

Tickets on sale Sherman, Clay & Co.

NOTE:—It traces very fleetingly the development of music from its infancy in the 12th century to the Italian Classic period of the 17th century. Then omits the so-called Romantic period and contrasts our music of today with that given in the first part of the program.

Mr. Fickenscher uses the harpsichord in the first part of the program for Solo work and accompanying and in the latter part of program the grand piano.

# THIRD POPULAR CONCERT

## OF SPECIAL SERIES

### BY THE ENTIRE

# San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - - - Conductor

Sunday Afternoon, December 3, 1916, at 2:30 o'clock

CORT THEATRE

PROGRAM

1. Rhapsody, No. 1 ..... LISZT

2. Lyric Suite, Op. 54 ..... GRIEG
   - (a) Shepherd Boy
   - (b) Norwegian Rustic March
   - (c) Nocturne
   - (d) March of the Dwarfs

3. Invitation to the Dance ..... WEBER-WEINGARTNER

(Intermission)

4. Meditation from "Thais" ..... MASSENET

5. Marche Slave, Op. 31 ..... TSCHAIKOWSKY

**Special Notice.**—The Friday concerts begin at 3 o'clock **precisely** and the Sunday concerts at 2:30 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the concert is over are requested to do so before the last number begins in order to avoid inevitable annoyance that comes to those who wish to remain. Ladies are requested to refrain from putting on hats and wraps until the end of the concert.

# ADVANCE NOTICE

## Fourth Pair of Symphony Concerts

## The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - - Conductor

Friday afternoon, December 8th, at 3 o'clock

Sunday afternoon, December 10th, at 2:30 o'clock

**CORT THEATRE**

**PROGRAM**

1. SCHUBERT.....Symphony, No. 5, in B Flat

   Allegro
   Andante con Moto
   Menuetto and Trio (Allegro molto)
   Finale (Vivace)

   (First performance in San Francisco)

2. GRIEG.....Concerto in A Minor, Op. 16,

   For Piano and Orchestra

   I. Allegro Moderato
   II. Adagio
   III. Allegro Marcato (Animato tranquillo)

INTERMISSION

3. PERCY GRAINGER.....Suite, "In a Nutshell"

   For Orchestra, Piano and Deagan Percussion Instruments

   I. Arrival Platform Humlet
   II. Gay but Wistful
   III. Pastoral
   IV. "The Gumsuckers" March

   (First performance in San Francisco)

**Special Notice.**—The Friday concerts begin at 3 o'clock **precisely** and the Sunday concerts at 2:30 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the concert is over are requested to do so before the last number begins in order to avoid inevitable annoyance that comes to those who wish to remain. Ladies are requested to refrain from putting on hats and wraps until the end of the concert.

# FOURTH POPULAR CONCERT

## OF SPECIAL SERIES

### BY THE ENTIRE

# San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - - - Conductor

Sunday afternoon, December 17, at 2:30 o'clock

CORT THEATRE

PROGRAM

1. Overture, "Marriage of Figaro" ..... MOZART
2. Dream Pantomime, "Hansel and Gretel". HUMPERDINCK
3. British Folk-Music Settings..... PERCY GRAINGER
   (a) Molly on the Shore
   (b) Irish Tune from County Derry
   (c) Shepherd's Hey

(Intermission)

4. "Carmen" Suite ..... BIZET
5. Overture, "Rienzi" ..... WAGNER

**Special Notice.**—The Friday concerts begin at 3 o'clock **precisely** and the Sunday concerts at 2:30 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the concert is over are requested to do so before the last number begins in order to avoid inevitable annoyance that comes to those who wish to remain. Ladies are requested to refrain from putting on hats and wraps until the end of the concert.

STEINWAY PIANO USED

# ADVANCED NOTICE

## Fifth Pair of Symphony Concerts

## The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - - Conductor

Friday afternoon, December 22nd, at 3 o'clock

Sunday afternoon, December 31st, at 2:30 o'clock

NOTE—The second concert of this pair will be given December 31st instead of December 24th

CORT THEATRE

## WAGNER PROGRAM

1. Prelude to "Lohengrin"
2. Bacchanale, "Tannhauser"
3. Good Friday Spell, "Parsifal"
4. Ride of the Valkyries, "Die Walkure"

INTERMISSION

5. Waldweben, "Siegfried"
6. Introduction to Third Act of "Die Meistersinger von Nurnberg"
7. Prelude to "Die Meistersinger von Nurnberg"

**Special Notice.**—The Friday concerts begin at 3 o'clock **precisely** and the Sunday concerts at 2:30 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the concert is over are requested to do so before the last number begins in order to avoid inevitable annoyance that comes to those who wish to remain. Ladies are requested to refrain from putting on hats and wraps until the end of the concert.

# San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - - - Conductor

## 1916 FIFTH "POP" CONCERT 1917

SIXTH SEASON

## CORT THEATRE

### SUNDAY AFTERNOON, JANUARY 14, 1917

2:30 O'CLOCK

## PROGRAM

1. Overture, "Fra Diavolo" ..... AUBER
2. Suite No. 1, "L'Arlesienne" ..... BIZET
   - (a) Prelude
   - (b) Minuette
   - (c) Adagietto
   - (d) Carillon
3. "Danse Macabre" ..... SAINT-SAENS

INTERMISSION

4. On the Moldau River ..... SMETANA
5. Overture, "Tannhäuser" ..... WAGNER

A. W. WIDENHAM, Secretary-Manager
453 PHELAN BUILDING GARFIELD 2819

# PROGRAM NOTES

## OVERTURE, "FRA DIAVOLO"

**Daniel Francois Esprit Auber**
Born, Jan. 29, 1782, at Caen
Died, May 12, 1871, at Paris

FROM the three act comic opera by the same name. Libretto by Scribe, devised from the story of Lesueur's earlier opera, *La Caverne*. First produced at the Opéra Comique, Paris, January 28, 1830. First production in English at Drury Lane Theatre, London, November 3, 1831.

The story of Fra Diavolo is melodramatic in the highest degree. One is charmed by the brilliant and fluent measures, varied here and there with pretty bits of sentiment, which go hand in hand with the romantic story of the Italian Bandit.

## SUITE NO. 1, "L'ARLESIENNE"

**Georges Bizet**
Born Oct. 25, 1838, at Paris
Died June 3, 1875, at Bougival (near Paris)

THIS is the first of two groups of movements arranged for concert purposes from the entr'actes and incidental music which he had written for Alphonse Daudet's drama "L'Arlesienne."

The first movement, Prelude—in C minor and 4-4 time—opens *allegro deciso* (*tempo di marcia*), with a sturdy theme given out by the deeper wood-winds, horns and strings (exclusive of the basses) in unison. This movement ends in C major, with the *tempo un peu moins lent*, brings this movement to a close. The first violins and violas (muted) play *pianissimo* a rich, songful melody which later is given out more sonorously by all the strings (muted and in octaves), over an accompaniment from the wood-winds and brasses.

The second movement, *Minuetto allegro giocoso*—in E flat major and 3-4 time—is a dainty, tripping composition in the usual minuet form, with a trio (in A flat major), built above a persistently droning bass—somewhat like the "musette" of a gavotte.

The third movement is a beautiful, nocturne-like *Adagietto* in F major and 3-4 time—a somewhat brief composition of the romanza type, scored for the muted strings only, without the basses.

The last movement—in E major, *Allegretto moderato* and 3-4 time—is a carillon, a form of musical composition in which the persistent imitation of a chime of bells is made the frame-work over which a fabric of ingenious melodic invention is woven. In this instance the bell-motive is made up of the three tones G sharp, E and F sharp—reiterated, for the most part, by the horns and harp, while the other instruments build up a delicate gauze-work of vivacious melody all about it. The trio—in 6-8 time, *Andantino*—is a graceful, idyllic episode.

## "DANSE MACABRE," OPUS 40

**Camille Saint-Saëns**
Born Oct. 9, 1835, at Paris

THE "Danse Macabre," or "Dance of Death," does not, as might be supposed, follow the well-known episodes which Holbein's pictures have made so familiar, but is based upon a grotesque poem by Henri Cazalis, beginning "Zig et zig et zig, la Mort en cadence." Death is described as a fiddler, summoning the skeletons from their graves at midnight for a dance, the hour being indicated on the harp. The ghastly merriment, interrupted by some sombre strains, is kept up until the cock crows, the signal for the instant disappearance of the grim and clattering revellers. The poem is based upon two themes—one in dance measure, punctuated with the clack of bones, and the other a more serious strain, symbolical of night and the loneliness of the grave. The variations upon these two themes continue until the cock-crow, given out by the oboe, sounds the signal for the close. The poem, in a word, is a waltz measure set off with grotesque, but ingenious instrumentation.

## SYMPHONIC POEM, "THE MOLDAU"

**Friedrich Smetana**
Born Mar. 2, 1824, at Leitomischl
Died Mar. 12, 1884, at Prague

THE MOLDAU," written more than a month after Smetana had become deaf, is the second of a cycle of six similar works. It was begun November 20, and completed December 8, 1874. It is scored for an orchestra of two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, kettledrums, bass drum, cymbals, triangle, harp and strings. The score of "The Moldau" is prefixed by the following explanatory program: "Two springs pour forth their streams in the shade of the Bohemian forest, the one warm and gushing, the other cold and tranquil. Their waves, joyfully flowing over their rocky beds, unite and sparkle in the morning sun. The forest brook, rushing on, becomes the River Moldau, which, with its waters speeding through Bohemia's valleys, grows into a mighty stream. It flows through dense woods in which are heard the joyous sounds of the hunt, and the notes of the hunter's horn are heard ever nearer and nearer. It flows through emerald meadows and lowlands where there is being celebrated with song and dancing a wedding feast. At night in its shining waves the wood and water nymphs hold their revels, and in these waves are reflected many a fortress and castle—witnesses of bygone splendor of chivalry and the vanished martial fame of days that are no more. At the Rapids of St. John the stream speeds on, winding its way through cataracts and hewing the path for its foaming waters through the rocky chasm into the broad river-bed in which it flows on in majestic calm toward Prague, welcomed by time-honored Vysehrad,* to disappear in the far distance from the poet's gaze."

*Vysehrad is an ancient fortress in the vicinity of Prague.

## OVERTURE, "TANNHAUSER"

**Richard Wagner**
Born May 22, 1813, at Leipzig
Died Feb. 13, 1883, at Venice

THE overture to the opera was written at Dresden, probably in March-April, 1845. The whole opera was brought to completion April, 13th of that year. The first interpretation of the overture took place at the production of the opera at the Dresden Opera, October 19, 1845, Wagner conducting the work from manuscript. The first hearing of the overture as a concert piece took place at a concert given for the benefit of the Gewandhaus Orchestra Pension Fund, February 12, 1846, at Leipzig. On this occasion Mendelssohn was the conductor, and as the work was not then published in score, he directed from a manuscript copy. In America "Tannhäuser" was given for the first time at the Stadt Theatre, New York, April 4, 1859, Carl Bergmann conducting. The overture had been known long before that.

The work begins with an Introduction (*Andante maestoso,* E major, 3-4 time), in which the Pilgrim's chorus, "Beglückt darf nun dich," from the third act is introduced. After this theme has been presented, *piano,* there is a *crescendo,* and the melody is repeated *fortissimo* by the brass. The figure in the violins accompanying this theme plays an important part, and Wagner explained that it was intended to symbolize "the pulse of life." The pilgrim's song dies away, and the bacchanalian music of the Venusberg follows without pause. The movement *Allegro* E major, 4-4 time, second theme, in B major, is Tannhäuser's song, "Dir töne lob." At the close of this the bacchanale returns with renewed frenzy; but there follows (in the clarinet over the tremolos in violins) Venus' "Geliebter, kom, sieh' dort die Grotte." The music becomes more agitated, the time is hastened and Tannhäuser's song is heard again at the climax, now in E major. There is a renewal of the bacchanalian orgy; the violin figure heard before in the pilgrim's chorus returns, and with it, twelve bars later, the theme of the chorus itself. This is given out at first by the clarinets, bassoons and horns, but after a *crescendo* the subject is thundered out *fortissimo* by the brass.

The Overture depicts the struggle between good and evil, and as Liszt has said, is a poem on the same subject as the opera and equally comprehensive.


**SECURE YOUR SEATS EARLY**
**FOR**
**SEVENTH PAIR SYMPHONY CONCERTS**
**FRIDAY** **JANUARY 19**
**SUNDAY** **JANUARY 21**
**MME. JULIA CULP**
**SOLOIST**

# San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - - - Conductor

# SIXTH "POP" CONCERT

1916 SIXTH SEASON 1917

## CORT THEATRE

SUNDAY AFTERNOON, JANUARY 28, 1917, 2:30 O'CLOCK

Soloist—HORACE BRITT—Violoncellist

## PROGRAM

1. Overture, "Der Freischutz" ..... WEBER
2. "Kol Nidrei," for Violoncello with Orchestra, Op. 47 ..... BRUCH
   MR. BRITT
3. Suite No. 1, "Peer Gynt" ..... GRIEG
   - Morning
   - Aase's Death
   - Anitra's Dance
   - In the Hall of the Mountain King

(Intermission)

4. "Dance of the Happy Spirits," from "Orpheus" .. GLUCK
5. Intermezzo ..... LALO
   MR. BRITT
6. Capriccio Espagnol, Op. 34 ..... RIMSKY-KORSAKOW
   - Alborada
   - Variations
   - Alborada
   - Scene and Gypsy Song
   - Fandango of the Asturias

   (Played without pause)

A. W. WIDENHAM, Secretary-Manager
453 PHELAN BUILDING GARFIELD 2819

# Seventh "POP" Concert

all

## WAGNER PROGRAM

BY THE COMPLETE

# SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ - - - - CONDUCTOR

## SUNDAY, FEB. 11

## CORT THEATRE, 2:30 P. M.

1. Overture, "Rienzi"
2. Prelude, "Lohengrin"
3. Overture, "Flying Dutchman"
4. Prize Song from "Die Meistersinger von Nürnberg"
   Violin Obligato, MR. LOUIS PERSINGER
5. Prelude, "Die Meistersinger von Nürnberg"

INTERMISSION

6. Prelude and Love Death from "Tristan and Isolde"
7. Ride of the Valkyries, "Die Walküre"
8. Overture, "Tannhauser" (By request)

## PRICES: 25c, 50c, 75c, $1.00

**Tickets on Sale SHERMAN CLAY & CO.**

**Hours 9 to 1 and 2 to 5**

**Commencing Feb. 5th**

# PROGRAM NOTES

## OVERTURE TO "DER FREISCHUETZ"

**Carl Maria von Weber**
**(1786-1826)**

CARL MARIA VON WEBER, the German composer (1786-1826), is often called "the father of modern opera." "Der Freischütz" ("The Free Huntsman"), commonly ranked as the greatest of his operas, was first produced in Berlin, June 18, 1821. The story is founded on a German tradition, told among huntsmen, that whoever will sell his soul to Zamiel, the Demon Hunter, may received seven magic bullets which will always hit the mark. For each victim whom he succeeds in securing for the Demon, his own life is extended, and he receives a fresh supply of the charmed missiles. The overture presents the story of the opera in condensed form.

"An impressive *Adagio* opening of the overture is followed by a beautiful horn quartet, which does not appear in the opera, and seems to have no connection with it, though some have thought it is intended to signify the happiness of simple woodland life. It is followed by the prelude of the story, the contract between Zamiel and Caspar, described by tremolos in the strings, weird tones by the clarinet, and drum beats. This closes the *Adagio* and leads to an *Allegro,* taken from Max's scene, closing the first act. Short passage work follows, leading to the episode of the Incantation music for full orchestra, in which the composer reaches the supreme height of wild, weird music. A beautiful contrast follows for the clarinet which takes up the aria sung by Agatha when she meets her lover in the second act. This continues until phrases of the Incantation music break in again. Once more the beautiful Agatha theme is introduced, leading to the free fantasia. It is based upon fragments of the Incantation and leads to the third section of the overture, which opens with the first theme, followed by phrases from Max's aria in the first act. At the conclusion, phrases from the introduction reappear, and a *decrescendo* to the *coda,* which begins with an impressive *fortissimo* chord for full orchestra followed after a brief transition by a second. A short pause ensues, after which the full orchestra sings a phrase from the superb Agatha aria. The development of the second theme rises to a climax, which closes the overture."

## CONCERNING HORACE BRITT

HORACE BRITT was born in Antwerp, Belgium, of Belgian parents. He was brought up in Paris where he studied violoncello under Jules Delsart and harmony under Albert Lavignac, at the National Conservatory. He graduated at the age of fourteen, winning the first prize for violoncello playing. Subsequently he appeared as soloist in Paris with the Lamoureux and Colonne Orchestras and in Belgium with the Royal Orchestras of Brussels and Antwerp. This was followed by a concert tour through England.

The London Musical Standard wrote of him: "He is a violoncellist

# The San Francisco Symphony Orchestra

# ANNOUNCEMENT

## EIGHTH PAIR OF SYMPHONY CONCERTS

Friday Afternoon, February 2nd, at 3 o'clock
Sunday Afternoon, February 4th, at 2:30 o'clock

CORT THEATRE

## PROGRAM

1. WEBER ..... Overture, "Euryanthe"

2. DUKAS ..... (Danced Poem) "The Peri"

(INTERMISSION)

3. EDGAR STILLMAN KELLEY.. Symphony No. 2, "New England"
B Flat in Minor, Op. 33

I. Lento-Allegro appassionato
II. Allegretto pastorale
III. Lento
IV. Allegro con fuoco

(First time in San Francisco)

Tickets on sale beginning Monday at box offices of Sherman, Clay & Co, hours 9 to 1 and 2 to 5; and at Cort Theatre from 9 a. m. on days of Concerts.

of genius. He possesses a broad and powerful tone, and an emotional conception of music such as one only finds in a great artist. He will assuredly make as great a name for himself in London as he has in Paris."

Following his successes as soloist, Horace Britt gained an enviable reputation as an orchestral player. Among the world renowned conductors under whose baton he has played may be included:

Edouard Colonne, Theodore Thomas, Gustav Mahler, Alfred Hertz, Arthur Nikisch, Felix Weingartner and Arturo Toscanini. He also gained early experience in the art of conducting. When barely twenty years of age he conducted at the late Theatre d'auditions in Paris, an artistic venture established under the auspices of Jules Massenet, Theodore Dubois, Chaminade, Francois Coppee, Victorien Sardou and other prominent composers and dramatists. Of his work as a conductor the Paris Figaro says:

"The orchestra of the Opera-Comique, under the brilliant leadership of Horace Britt, contributed in no small degree to the success of the work."

Horace Britt first appeared in America as soloist with the Theodore Thomas Orchestra, and later with the Philadelphia Orchestra (while principal cellist of that organization) and subsequently became principal cellist with the Metropolitan Opera House orchestra. Later he joined the New York Philharmonic Orchestra under Gustav Mahler. After the latter's death, Horace Britt went to Boston, where he became one of the conductors of the Boston Opera House.

During the Panama-Pacific International Exposition, Mr. Britt appeared as soloist at one of the Festival concerts under the direction of Camille Saint-Saëns, at which he performed the illustrious master's celebrated concerto in A minor. At the close of the exposition Mr. Britt was induced to remain in San Francisco as principal cellist of the San Francisco Symphony Orchestra, under the direction of Alfred Hertz.

## "KOL NIDREI," FOR VIOLONCELLO AND ORCHESTRA, OPUS 47

**Max Bruch**
Born Jan. 6, 1838, at Cologne

THE Kol Nidrei is a chant which is recited in synagogues at the beginning of the evening service on the Day of Atonement, the most solemn festival of the Jewish race, and takes its name from its two opening words. In this melody the congregation repent all vows, oaths and anathemas made, and beg them to be absolved and annulled; these vows were those made by individuals, and which at times led to rashness. Orientals had been addicted to making such vows, and

they were either foolishly made, forgotten or not kept. It was this character of vow from which the penitent in this prayer sought absolution. The melody, however, has in time developed itself as representing the spirit of the entire festival day.

While it is probable that no two synagogues chant the melody, note for note the same, the traditional formula is preserved everywhere. The structure is simple, the melody being an intermingling of simple cantillation with rich figuration. The opening is what the masters of Catholic song term a "Pneuma" or soul breath. Instead of announcing the opening words in a monotone, there was a long sighing tone used in the melody, falling to a lower note and rising again,—as if only sighs and sobs could find utterance, before the officiant brought himself to inaugurate the dread Day of Atonement. There is a similarity of the strain with the first five bars of Beethoven's C sharp minor quartet, Opus 131, period 6, and there are strong similarities in some of the Gregorian chants of the Catholic Church.

## PROGRAM NOTES :: By Felix Borowski

### "PEER GYNT," SUITE NO. 1, OPUS 46

**Edvard Grieg**
Born June 15, 1843, at Bergen
Died Sept. 4, 1907, at Bergen

ABOUT thirty-six years ago Grieg drew four pieces from his incidental music to "Peer Gynt" and gave them the form of an orchestral suite. These numbers were "Morning," "Aase's Death," "Anitra's Dance" and "In the Hall of the Mountain King."

(Synopsis of the play from which this Suite was taken.) Peer Gynt, a rough Norwegian peasant youth, drives his mother Aase to distraction by his ruffianly actions. His dream is to become emperor of the world. He is dreaded by everyone. He attends the wedding of Ingrid uninvited and carries the bride into the mountain wilderness. The next day, deaf to her laments, he deserts her, after taunting her with not having golden locks or the meekness of the tender-hearted Solvejg, who loved him at first sight, notwithstanding his rough behavior. After adverse adventures, Peer finds himself in the Hall of the Mountain King, where he is tortured by gnomes and sprites. He is rescued at last by sounds of bells in the distance, which make the hall of the goblins collapse. He builds a hut in the forest, and Solvejg comes to him of her own free will. Weeping, she tells him she has left her sister and parents to share his hut and be his wife. Peer leaves without explanation, returns to his mother, who dies in his arms. After arious thrilling adventures he returns to his hut. There he finds Solvejg faithfully awaiting his return, and dies as she sings the tearful melody known as "Solveig's Cradle Song."

I. Morning. (*Allegretto pastorale,* E major, 6-8 time.) This

number was, at the production of the drama in Christiania, played before the fourth act. It had, however, been originally intended for another situation in the piece.

II. Aase's Death. (*Andante doloroso,* B minor, 4-4 time.) The movement is scored for muted strings only. It is played before the third act of the drama as a prelude—Aase, the mother of Peer Gynt, dying at the close (Scene II) of the act.

III. Anitra's Dance. (*Tempo di Mazurka,* A minor, 3-4 time.) The scene in which this piece is played is in the fourth act. Peer Gynt is in Africa and, lying on cushions, smoking a long pipe and drinking coffee, he watches Anitra and her maidens as they dance before him. The piece is written for strings only and triangle.

IV. In the Hall of the Mountain King. (*Alla Marcia e molto Marcato,* B minor, 4-4 time.) In the first suite this forms the concluding movement. In the play it figures in the sixth scene of Act II, and includes a chorus, which is, of course, eliminated in the orchestral version.

## DANCE OF THE HAPPY SPIRITS, "ORPHEUS"

**Christoph Wilibald Gluck**
Born July 2, 1744, at Weidenwang
Died Nov. 15, 1787, at Vienna

THE story of Orpheus and Eurydice was the subject of the first actual operas in the history of music. In 1762 appeared the most important of all operas on the subject, the "Orfeo ed Euridice," words by Calzabigi, music by Gluck. It was produced at Vienna, October 5, 1762, and in Paris two years afterwards but; it was another ten years before it was produced in a slightly altered form as "Orphee" at the Academie de Musique, Paris, on August 2, 1774, where it ran for forty-five consecutive nights.

## INTERMEZZO FOR VIOLONCELLO AND ORCHESTRA

**Edouard Lalo**
Born Jan. 27, 1823, at Lille
Died Apr. 22, 1892, at Paris

THIS movement is built on two themes. The first (*Andante con moto,* G minor, 9-8 time) is set forth, after twelve introductory measures, by the solo instrument. Later, there is a change to G major (*Allegro presto,* 6-8 time), the subject of which is heard in the violoncello. In the course of the movement the two themes are given modified repetition.

## SPANISH CAPRICE ("CAPRICE ESPAGNOL")

**Nicholas A. Rimsky-Korsakow**
Born Mar. 18, 1844, at Tikhvin (Novgorod)
Died June 21, 1908, at Petrograd

THIS caprice on Spanish themes, by the Russian composer Rimsky-Korsakow, had its first performance at Petrograd, October 31, 1887, the composer conducting. It is made up of five movements which, however, are played without pause.

I. "Alborada." This word has several meanings, all, however, connected with dawn or morning. In the sense employed by the composer it indicates a morning serenade.

II. Variations. There are five variations, the horns giving out the theme.

III. "Alborada." This is a repetition of the first number but in a different key and with different orchestration.

IV. Scene and Gypsy Song. The "scene" is a succession of five *cadenzas;* the first a sort of fanfare *cadenza* (drums, horns and trumpets); the second for solo violin, repeated by flute and clarinet; the third for flute over a roll on the tympani; the fourth for clarinet with a roll on the cymbals; the fifth for harp and triangle. After a harp *glissando* the Gypsy song begins, and passes with pause into the final number (No. 5).

V. "Fandango of the Asturias." The fandango is an old dance, and is very wild and unrestrained in character. The "Asturias," a principality of Spain, was the "refuge of the aborigines;" neither the Romans nor the Moors conquered it.

Towards the end of this number the "Alborada" is repeated as a *coda.*

## NOTICE

The Executive Committee regrets that it is again necessary to request the ladies to remove their hats. Complaints are multiplying because of the bad example set by a few.

In San Francisco ordinances have been passed making it compulsory for head coverings to be removed.

May we anticipate your compliance with this law?

EXECUTIVE COMMITTEE

# SEVENTH POPULAR CONCERT

BY THE

## San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - - - Conductor

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## CORT THEATRE

SUNDAY AFTERNOON, FEBRUARY 11, 1917, 2:30 O'CLOCK

IN MEMORY OF

BORN
MAY 22, 1813

DIED
FEB. 13, 1883

# RICHARD WAGNER

SIXTH
SEASON
1916——1917

A. W. WIDENHAM, Secretary-Manager

453 PHELAN BUILDING GARFIELD 2819

The San Francisco Symphony Orchestra

# ANNOUNCEMENT

## Ninth Pair of Symphony Concerts

Friday Afternoon, February 16th, 1917, at 3 o'clock
Sunday Afternoon, February 18th, 1917, at 2:30 o'clock

CORT THEATRE

## PROGRAM

1. BORODIN.....Symphony No. 2, B Minor

   Allegro
   Prestissimo
   Andante
   Allegro

**(INTERMISSION)**

2. GEORG SCHUMANN....Variations and Double Fugue on a Merry Theme, Op. 30

   (First time in San Francisco)

3. RICHARD STRAUSS.....Love Scene from "Feuersnot"

Tickets on sale beginning Monday at box offices of Sherman, Clay & Co, hours 9 to 1 and 2 to 5; and at Cort Theatre from 9 a. m. on days of Concerts.

# 1916——SIXTH SEASON——1917

# SEVENTH POPULAR CONCERT

## CORT THEATRE

## SUNDAY AFTERNOON

## FEBRUARY 11, 1917

**2:30 o'clock**

IN MEMORY OF

# RICHARD WAGNER

## PROGRAM

1. Overture, "Rienzi"
2. Prelude, "Lohengrin"
3. Overture, "Flying Dutchman"
4. Prize Song from "Die Meistersinger von Nürnberg"
   (Violin Obligato, MR. LOUIS PERSINGER)
5. Prelude, "Die Meistersinger von Nürnberg"

INTERMISSION

6. Prelude and Love Death from "Tristan and Isolde"
7. Ride of the Valkyries from "Die Walküre"
8. Overture, "Tannhäuser" (By request)

A. W. WIDENHAM, Secretary-Manager
453 PHELAN BUILDING GARFIELD 2819

# PROGRAM NOTES

## OVERTURE TO "RIENZI"

**Richard Wagner**
Born May 22, 1813, at Leipzig
Died Feb. 13, 1883, at Venice

THE overture opens with an introduction—*Molto Sostenuto e maestoso*, D major, 4-4 time—the first note being the trumpet call which plays an important part in the third act of the opera. Soon the subject of Rienzi's prayer is heard, first in the strings, then *fortissimo* in the woodwind and brass. This leads into an *Allegro energico*, the subject of which begins with the theme "Gegrüst sei hoher Tag" sung by the chorus as the end of the first act. Following this material comes the battle hymn, "Sancto spirito cavaliere," played by the brass, *fortissimo*, with which is interspersed the motive of Rienzi's prayer. An extension of this theme is made by the introduction of another section, the melody "Rienzi, dir sei Preis," sung in the finale of the second act. There now follows a development, principally of the "Sancto spirito cavaliere" theme, and a shortened recapitulation of the first part of the work, together with a coda founded on the battle hymn.

## PRELUDE, "LOHENGRIN"

THE Prelude, one of the most beautiful of all Wagner's works, was characterized by Liszt as "a kind of magic formula which, like a mysterious initiation, prepares the soul for the sight of unaccustomed things and of a higher signification than of our terrestrial life." Both Wagner and Liszt wrote a program analysis of the Prelude. The following is a transcription—compressed by Ernest Newman—of Wagner's version:

"Out of the clear blue ether of the sky there seems to condense a wonderful, yet at first hardly perceptible vision; and out of this there gradually emerges, ever more and more clearly, an angel host bearing in its midst the sacred Grail. As it approaches earth it pours out exquisite odors, like streams of gold, ravishing the senses of the beholder. The glory of the vision grows and grows until it seems as if the rapture must be shattered and dispersed by the very vehemence of its own expansion. The vision draws nearer and the climax is reached when at last the Grail is revealed in all its glorious reality, radiating fiery beams, and shaking the soul with emotion. The beholder sinks on his knees in adoring self-annihilation. The Grail pours out its light on him like a benediction, and consecrates him to its service; then the flames gradually die away, and the angel host soars up again to the ethereal heights in tender joy, having made pure once more the hearts of men by the sacred blessings of the Grail."

## OVERTURE, "THE FLYING DUTCHMAN"

ONE of the most melodious of Wagner's operas, and the most popular in Germany today, *Fliegende Holländer,* is also the one which was the most promptly condemned by the critics after its production. Its present vogue is a notable example of the change in musical taste since 1843.

Wagner was led to write "The Flying Dutchman" after reading Heine's legend of the unhappy mariner, who, after trying long in vain to pass the Cape of Good Hope, had sworn that he would not desist if he had to sail on the ocean to eternity. To punish his blasphemy he is condemned to the fate of the Wandering Jew, his only hope of salvation lying in his release through the devotion unto death of a woman; and to find such a maiden he is allowed every seven years to go on shore.

The overture is a complete miniature drama, embodying the events of the opera. Driven by the gale, the Phantom Ship approaches the shore, while amid the fury of the tempest is heard the theme of *The Curse.*

The storm increases and reaches its height in a wonderful piece of writing. No composer ever succeeded in portraying a raging storm with such vivid effect. Amid a lull in the tempest, we hear the melancholy complaint of the *Dutchman.* A gleam of hope appears in the Redemption theme, and a joyous strain is heard from the sailors of *Daland's* ship, which is safe in the harbor.

Thus the various events of the drama are presented in miniature; and the overture is in fact a complete *résumé* of the opera, summarizing the leading *motifs.*

## WALTHER'S PRIZE-SONG FROM "DIE MEISTERSINGER VON NURNBERG"

(Violin Obligato, Mr. Louis Persinger)

THE Prize-Song is sung by Walther von Stolzing in the fifth scene of the last act of "Die Meistersinger von Nurnberg." Pogner, the goldsmith and mastersinger, has, in order to refute the charge of avarice made against German citizens, and to demonstrate that he places nothing above art, announced that he will give to the victor in the aproaching song-contest the hand in marriage of his daughter Eva. When the young Franconian knight, Walther von Stolzing, had come to Nurnberg he had been received with cordial hospitality by Pogner. But Walther has met Eva, and has loved her. Not being a mastersinger his suit appears to be hopeless; yet his cause is taken up by the shoemaker, Hans Sachs, who instructs him in the rules of the mastersong; and, under the direction of his friend, Walther turns into a lyric a dream of ideal beauty which has come to him in the night which he spent, as a guest, in Sachs' house. It is this lyric which, when the contest takes place in the meadows near Nurnberg, the knight sings as his prize song, and with which, amid the acclamations of the multitude, he wins Eva for his wife.

## PRELUDE TO "DIE MEISTERSINGER VON NURNBERG"

THE Prelude begins (*Sehr massig bewegt,* C major, 4-4 time) with the grandiose theme typical of the Mastersingers. After this had been heard there is brought forward a tender little theme (flute and clarinet) suggestive of the romance of Eva and her lover, Walther. This lasts only for fourteen measures, and another theme characteristic of the Mastersingers appears in the wind, the motive of which is intended to depict the banner of the Mastersingers, whereon is emblazoned King David playing the harp, an outward and visible emblem of the pride and dignity of the Corporation. There is much working over of this majestic subject; and, at length, there appears (in the first violins) a theme taken from the prize-song, and intended to represent the love of Eva and her knightly Walther. The passionate expression of this division is suddenly interrupted by a new section, in which there is a humorous treatment of the opening subject in jerky staccato notes played by the woodwind. Soon there is a thunderous outburst in which the massive subject of the Mastersingers appears in the brass *fortissimo.* This leads into a remarkable contrapuntal combination of the three principal themes, a restatement of the "Banner" motive in the brass, and a concluding presentation of the imposing subject with which the Prelude opened.

## PRELUDE AND ISOLDE'S "LOVE DEATH" FROM "TRISTAN AND ISOLDE"

THE story of "Tristan and Isolde" is one that was known to poets of a very early period. A primitive old love poem, which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of *Tristan and Isolde.* Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord.

The first act shows the deck of the ship which is conveying Isolde and Tristan to Cornwall, she having accepted *King Mark's* proposal, made through his nephew. During the voyage, however, the refusal of Tristan to see her, the exultation of the sailors over the killing of *Morold* (which freed Cornwall from its subjection to Isolde's royal father), and detestation of the loveless marriage she is about to contract, infuriate the Princess, and she resolves to die and drag Tristan down to death with her. She tells Tristan she is aware of his crime in killing her lover, and demands vengeance. He admits her right to kill him and offers his sword, but she bids her maid prepare two cups of poison from her casket. Unwilling to see her mistress die, she secretly substitutes for the poison

a love potion, the effect of which is immediate, and the lovers sink into each other's arms just as the ship approaches the shore and the king arrives to claim his bride.

The whole Prelude is made up of a long and cumulative expression of passion in sound. It mounts to a great climax of emotion, and then dies away in exhaustion. The "Love Death" follows immediately. This is taken from the last act of the music drama, in which Isolde, in frenzied ecstacy, sings her last song of love over the dead body of Tristan.

## "DIE WALKÜRE": The Ride of the Valkyries

THE Ride of the Valkyries opens the third act of "Die Walküre." The scene is a rocky mountain-top, over which clouds are driven by the storm-wind. Occasional flashes of lightning reveal other peaks in the far distance half hidden by the mists. The Valkyries —daughters of Wotan and Erda—race over the rocks on their steeds. It is their mission to carry to Walhalla the dead bodies of heroes who have fallen in battle, there to become the protectors of the gods; and as the horses fly through the mists the forms of the slain warriors are to be seen hanging from their saddles.

Wagner made the arrangement of this excerpt for concert performance. It is written in B minor (*Lebhaft,* 9-8 time) and is based throughout on the bold theme which suggests the impetuous energy of the flight of the Valkyries as they ride their horses through the clouds.

## OVERTURE, "TANNHÄUSER"

THE overture to the opera was written at Dresden, probably in March-April, 1845. The whole opera was brought to completion April 13th, of that year. The first interpretation of the overture took place at the production of the opera at the Dresden Opera, October 19, 1845, Wagner conducting the work from manuscript. The first hearing of the overture as a concert piece took place at a concert given for the benefit of the Gewandhaus Orchestra Pension Fund, February 12, 1846, at Leipzig. On this occasion Mendelssohn was the conductor, and as the work was not then published in score, he directed from a manuscript copy. In America "Tannhäuser" was given for the first time at the Stadt Theatre, New York, April 4, 1859, Carl Bergmann conducting. The overture had been known long before that.

The work begins with an Introduction (*Andante maestoso,* E major, 3-4 time), in which the Pilgrim's chorus, "Beglückt darf nun dich," from the third act is introduced. After this theme has been presented, *piano,*

there is a *crescendo,* and the melody is repeated *fortissimo* by the brass. The figure in the violins accompanying this theme plays an important part, and Wagner explained that it was intended to symbolize "the pulse of life." The Pilgrim's song dies away, and the bacchanalian music of the Venusberg follows without pause. The movement *Allegro,* E major, 4-4 time, second theme, in B major, is Tannhäuser's song, "Dir töne lob." At the close of this the bacchanale returns with renewed frenzy; but there follows (in the clarinet over the tremolos in violins) Venus' "Geliebter, kom, sieh' dort die Grotte." The music becomes more agitated, the time is hastened and Tannhäuser's song is heard again at the climax, now in E major. There is a renewal of the bacchanalian orgy; the violin figure heard before in the Pilgrim's chorus returns, and with it, twelve bars later, the theme of the chorus itself. This is given out at first by the clarinets, bassoons and horns, but after a *crescendo* the subject is thundered out *fortissimo* by the brass.

The Overture depicts the struggle between good and evil, and as Liszt has said, is a poem on the same subject as the opera and equally comprehensive.


## ——NOTICE——

# NEXT "POP" CONCERT

CORT THEATRE

**SUNDAY AFTERNOON, FEBRUARY 25, 1917**

2:30 P. M.

## PROGRAM

1. Music to "Midsummer Night's Dream".....*Mendelssohn*
   a. Overture
   b. Notturno
   c. Scherzo
   d. Wedding-March
2. Trio in "C op. 87" .....*Beethoven*
   For two Oboes and English Horn.
   (Messrs. Addimando, Lombardi and Schipilliti)
3. "Macbeth" .....*Walter Handel Thorley*
   Conducted by Composer
4. Music from "Samson and Delilah".....*Saint-Saëns*
   a. Dance of the Priestesses of Dagon
   b. Bacchanale
5. Rhapsody for Orchestra, "Espana".....*Emmanuel Chabrier*

**PRICES: 25c, 50c, 75c, $1.00 Tickets now on sale Sherman, Clay & Co.**

**Hours 9 to 1—2 to 5**

# San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - - - Conductor

## EIGHTH "POP" CONCERT

### 1916—SIXTH SEASON—1917

## CORT THEATRE

SUNDAY AFTERNOON, FEBRUARY 25, 1917, 2:30 O'CLOCK

## PROGRAM

1. Music to "MIDSUMMER NIGHT'S DREAM"...*Mendelssohn*
   a. Overture
   b. Notturno
   c. Scherzo
   d. Wedding-March

2. Trio in "C," OP. 87.....*Beethoven*
   (For Two Oboes and English Horn)
   (Messrs. Addimando, Lombardi and Schipilliti)

3. Impressions from Shakespeare, "MACBETH".....
   .....*Walter Handel Thorley*
   Conducted by Composer

INTERMISSION

4. Music from "SAMSON AND DELILAH".....*Saint-Saëns*
   a. Dance of the Priestesses of Dagon
   b. Bacchanale

5. Rhapsody for Orchestra, "ESPANA".*Emmanuel Chabrier*

A. W. WIDENHAM, Secretary-Manager
453 PHELAN BUILDING GARFIELD 2819

## :: PROGRAM NOTE ::

### OVERTURE TO "A MIDSUMMER NIGHT'S DREAM"

**Felix Mendelssohn-Bartholdy**
Born Feb. 8, 1809, at Hamburg
Died Nov. 4, 1847, at Leipsic

THIS beautiful work—one of the most striking examples of precocious composition on record, is (from a chronological standpoint) quite distinct from the incidental music which Mendelssohn afterward wrote for Shakespeare's famous play.

The overture opens in E major with four prolonged chords for the woodwinds, followed immediately by a soft E minor chord for the violins and violas. This is superseded by the dainty "fairy music," which constitutes the principal theme—announced by the divided violins, the violas contributing occasional *pizzicato* tones. After a prolonged development of this theme and its tributary material the melodious second theme appears in B major, being announced by the woodwinds and then taken up by the strings and gradually expanding into broader instrumentation. As the movement proceeds several picturesque features come into notice—the "Bergomask Dance" from the fifth act of the play, the comical braying of the donkey, and a figure which Mendelssohn called his "Schoenhauser fly"—a rapidly descending scale-passage for the violoncellos (each tone quickly repeated), suggested by the buzzing of a large fly in the Schoenhauser garden. The development proper—drawn mainly from the first theme, is followed by the orthodox recapitulation of the first part, and, after a short *coda,* the overture closes with four sustained chords like those with which it began.

Notturno. This is the Entr-acte between Acts II and III of the play, and is written in E major, 3-4 time.

Scherzo. (*Allegro vivace,* G minor, 3-8 time.) The first and second acts are separated by this sparkling movement. The piece is constructed on two subjects—that put forth at the outset by the woodwind, and another, in E flat, played later by the strings in unison.

Wedding-March. This is heard after the conclusion of the fourth act of the play. After some trumpet calls the theme is announced (*Allegro vivace,* C major, 4-4 time) by the whole orchestra. There is a second section in G major, a return to the first, and a new idea in F major is then introduced in the expressive melody heard in the first violins. The theme returns and there is a brilliant *coda.*

## TRIO IN "C," OP. 87, FOR TWO OBOES AND ENGLISH HORN

**Ludwig van Beethoven**
Born Dec. 16, 1770, at Bonn
Died Mar. 26, 1827, at Vienna

(Messrs. Addimando, Lombardi and Schipilliti)

THIS trio was first played in a symphony concert at a Beethoven Festival, which Mr. Walter Damrosch gave several years ago. Mr. C. Addimando, who now plays first oboe in the San Francisco Symphony Orchestra, was playing first oboe at the time, while Mr. Labate, now with the Minneapolis Orchestra, played second oboe, and Mr. Tabuteau, first oboeist of the Exposition Orchestra last year, played English horn. It may be interesting to know what Mr. H. E. Krehbiel, Dean of the New York Musical Critics, said in the *New York Tribune* at the time:

"The two movements from the Trio in C for two oboes and an English horn, Op. 87, the most unfamiliar number on the list, was played by Messrs. Addimando, Labate and Tabuteau with such exquisite perfection that it marked the climax of the afternoon's delights, notwithstanding that there was scarcely a moment from the beginning to the end of the entertainment in which the hearts of the audience were not warmed."


# Ninth "POP" Concert

BY THE

## San Francisco Symphony Orchestra

## SUNDAY, MARCH 11

## CORT THEATRE, 2:30 P. M.

## PROGRAM

1. SCHUBERT ..... Unfinished Symphony
2. WEBER ..... Euryanthe Overture
3. GLINKA ..... Kamarinskaja
4. BERLIOZ ..... Damnation of Faust
   a. Minuete des Follets
   b. Danse des Sylphs
   c. Marche Hongroise
5. STRAUSS ..... Blue Danube Valse

**PRICES: 25c, 50c, 75c, $1.00**

**Tickets on sale Sherman, Clay & Co.** **Hours 9 to 1—2 to 5**

**Commencing, March 5th**

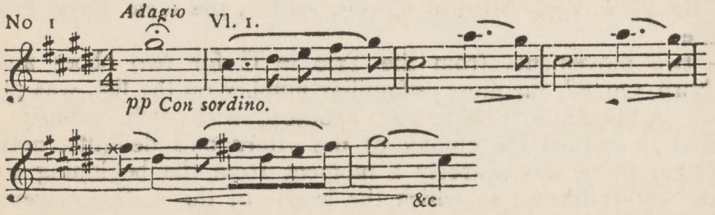
# PROGRAM NOTES :: By Walter Handel Thorley

## IMPRESSIONS FROM SHAKESPEARE, "MACBETH"

**Walter Handel Thorley**

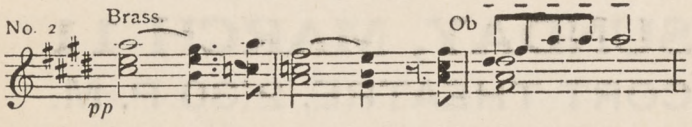
(Conducted by the Composer)

THIS work may be regarded as belonging to the order of what is now universally known as symphonic poems, though it is more developed and symphonic in character than is usually exacted from an assumption of this title. It opens (C sharp minor) with an *Adagio,* in which the strings are muted, the principal theme being announced by the first violins thus:

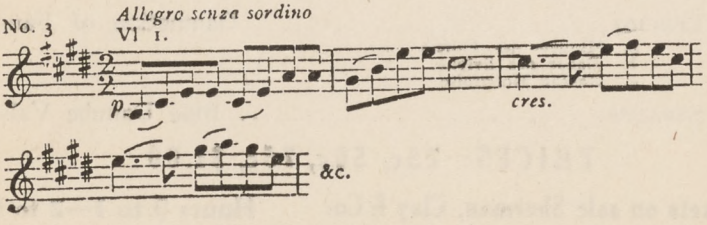



and intended to impress on the imagination an atmosphere mysterious and sinister, such as surrounded the castle of the usurper.

After this has been extended, there is heard a short theme typical of murder, given to the brass—

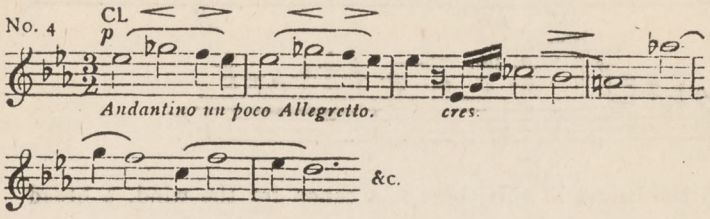



Then an imitative passage formed from No. 1 leading to the reappearance of this, with a new counter-subject for first violins. A part of No. 2 ends the movement, merging at once into the following *Allegro,* which begins thus—

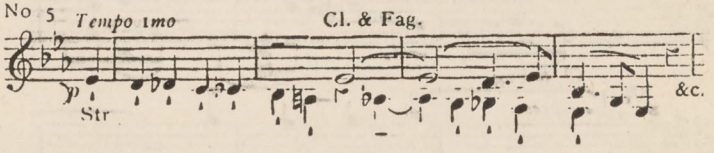



But this soon gives place to other short phrases, the whole by its restless tonality and broken phrases, corresponding to the wild and irresolute character of Macbeth, and the scenes of violence and carnage

to which he is accustomed. A passage in which the first violins, oboe, and horn play a prominent part, and the harp is first heard, then leads to the second subject,

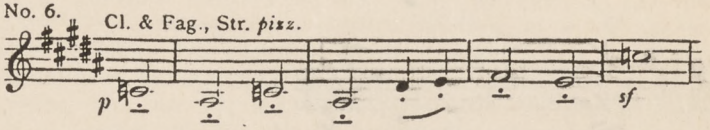



a portrayal of the character of Lady Macbeth. In the key of E flat, it is first given to the clarinet, afterwards to the horn. Then, in the same key, the following occurs—



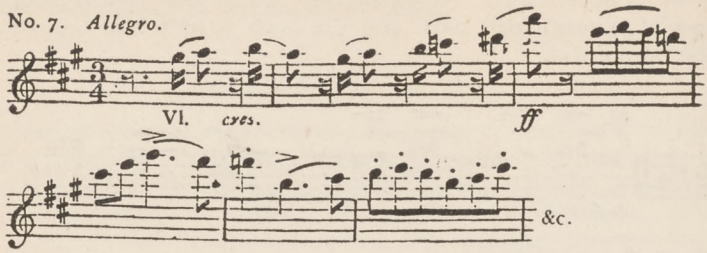

suggestive of mental agitation and "dire thought." Though commencing *piano*, it is of a stormy nature, and interwoven with it is a phrase derived from the "murder theme" (No. 2). A *crescendo* leads to the key of B major, in which there is a treatment of the first subject of the *Allegro*, and a climax is then attained, which ends the first part.

In the middle section we come to the part the witches play in the tragedy—

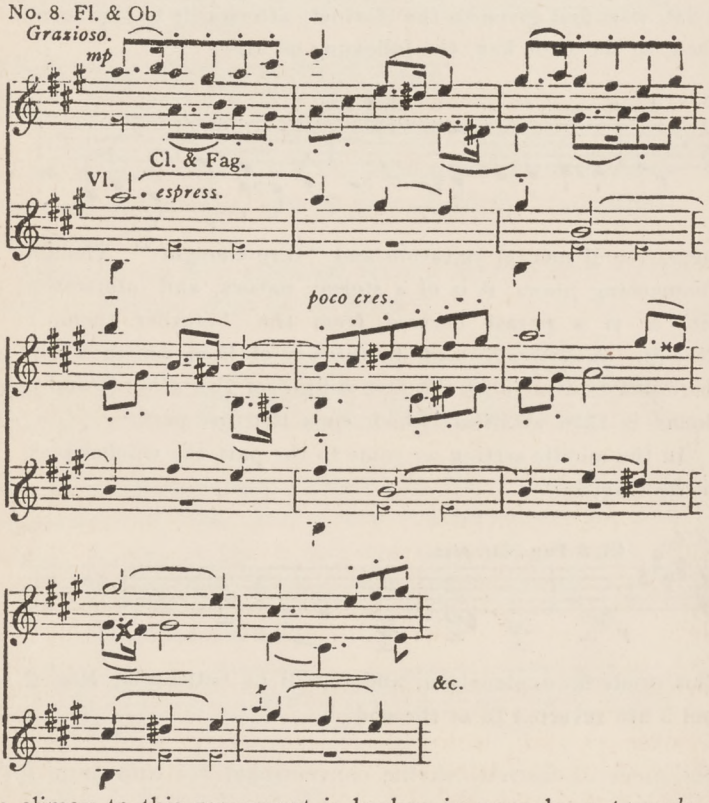



This needs no explanation, and it will be noted that Nos. 2 and 3 are reverted to at the end.

A movement of festivity in the conventional 3-4 time now follows:




In the course of this there is a canon for the wind, a broad subject for the first violins appearing at the same time—




The climax to this movement is broken in upon by a *tremolo* of the violins, which, divided into four parts, and with two flutes added (the whole *piannissimo*), transforms the murder theme. This stands for the apparition of the ghost of Banquo.

And now the original key of the *Allegro* is returned to, in which,

however, the first theme does not again appear, but in its place the second (No. 4), this time curtailed and with more agitation and tragic force (oboe and horn).

The reminiscence of No. 2 in the English horn and bass-clarinet will be noted.

To this succeeds, as before, No. 5, in a changed form and adhering to the key. After its climax there is important work for the brass, ending with a pause.

An appendix now follows, *Tempo Io ma un poco animato,* which may be regarded as a condensing and intensifying of all that has gone before. Former themes are presented in quick review with new treatment, and the work ends in a manner in keeping with the subject, "Mit Sturm und Drang."

## MUSIC FROM "SAMSON AND DELILAH"

**Saint-Saëns**
Born Oct. 9, 1835, at Paris

*a.* Dance of the Priestesses of Dagon.
*b.* The Bacchanale.

THE Dance of the Priestesses of Dagon (although seldom played in concert), is a very dainty and graceful dance number which occurs in the first act of the opera.

The Bacchanale is from the third and last act of the opera (Scene II—the interior of the Temple of Dagon). Samson has succumbed to Delilah's allurements only to be betrayed by her, the rising of the curtain revealing him a captive grinding at a mill in the prison of Gaza—sightless and shorn of his hair, and loaded with chains. As he laments over his downfall he hears the voices of his fellow-prisoners reproaching him for his weakness. Presently the scene shifts to the Temple of Dagon, whither the Philistines have congregated to celebrate their triumph. It is here that this "Danse Bacchanale" (or "Ballet," as it is named in the score) takes place.

The movement opens with a short preludiary recitative for the solo oboe, following which (after a short pause) the dance begins (in D minor, *Allegro moderato* and 2-4 time)—to be worked up after the manner of its kind from sundry thematic materials which require no pointing-out. Agreeable contrast is supplied by a trio-like intermediary section (in C major and 4-4 time) running on the languorous tune introduced by the violins and violas—following the conclusion of which the opening movement is resumed, to develop quickly into a wild tumult.

## RHAPSODY FOR ORCHESTRA, "ESPANA"

**Alexis Emmanuel Chabrier**
Born Jan. 18, 1842, at Ambert, Puy de Dome, France
Died Sept. 13, 1894, at Paris

THIS brilliant selection was played for the first time at the Chateau d'Eau, Paris, on the afternoon of Sunday, November 4, 1883, under the direction of Charles Lamoureaux (1834-'99), to whom the score is dedicated. It met with an immediate and pronounced success, being repeated several times "by request" before the close of the same season. As its title indicates, the work is altogether free in point of both form and treatment—an elaborate fantasia on certain popular Spanish dance-tunes, chiefly of the Jota and Malagueña genres.


# Tenth Pair of Symphony Concerts

**WILL BE HELD**

# CORT THEATRE

**Friday Afternoon, March 2, 1917, at 3 o'clock**

**Sunday Afternoon, March 4, 1917, at 2:30 o'clock**

**Soloist, LOUIS PERSINGER**

## PROGRAM

1. BEETHOVEN.....Overture, "Leonore," No. 3
2. BRAHMS.....Violin Concerto in D Major, Opus 77

**LOUIS PERSINGER**

**(INTERMISSION)**

3. EDGAR STILLMAN KELLEY.....Symphony No. 2, "New England," in B Flat Minor, Op. 33

(First time in San Francisco)

Tickets on sale beginning Monday at box offices of Sherman, Clay & Co, hours 9 to 1 and 2 to 5; and at Cort Theatre from 9 a. m. on days of Concerts.

# San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - - - Conductor

## NINTH "POP" CONCERT

### 1916—SIXTH SEASON—1917

## CORT THEATRE

SUNDAY AFTERNOON, MARCH 11, 1917, 2:30 O'CLOCK

## PROGRAM

1. SCHUBERT.....Symphony No. 8, B Minor (Unfinished)
   Allegro moderato
   Andante con moto
2. WEBER ......"Euryanthe" Overture

INTERMISSION

3. GLINKA..... "Kamarinskaia"
4. BERLIOZ.....Damnation of Faust
   a. Minuet des Follets
   b. Danse des Sylphs
   c. Marche Hongroise
5. STRAUSS, JOHANN. Waltz, On the Beautiful Blue Danube

A. W. WIDENHAM, Secretary-Manager
453 PHELAN BUILDING GARFIELD 2819

The San Francisco Symphony Orchestra

# ANNOUNCEMENT

## Eleventh Pair of Symphony Concerts

Friday Afternoon, March 16, 1917, at 3 o'clock
Sunday Afternoon, March 18, at 2:30 o'clock

## CORT THEATRE

Soloist, MR. HORACE BRITT

## PROGRAM

1. GLUCK..... Overture, "Iphigenie"
2. MOZART..... "Jupiter" Symphony

(INTERMISSION)

3. ARTHUR FOOTE....Four Character Pieces after Rubaiyat of Omar Khayyam, Opus 48
4. SAINT-SAENS..Concerto for Violoncello, A Minor, Op. 33
   MR. HORACE BRITT
5. WEBER.....Overture to "Oberon"

Tickets now on sale at box offices of Sherman, Clay & Co., hours 9 to 1 and 2 to 5; and at Cort Theatre from 9 a. m. on days of Concerts.

# :: PROGRAM NOTE ::

## SYMPHONY NO. 8, IN B MINOR, ("UNFINISHED")

**Franz Schubert**
Born Jan. 31, 1797, at Lichtenthal
Died Nov. 19, 1828, at Vienna

THIS unfinished symphony by Franz Schubert was composed in Vienna in 1822 and was first produced in the same city in 1865, forty-three years later. The manuscript, in the meantime, had lain on the studio shelves of Anselm Huttenbrenner in Gratz, where it was discovered in 1865. The incomplete symphony was written, it is supposed, as a recognition of Schubert's election as a member of the Musical Society of Gratz. No work in orchestral literature has received more unstinted praise for pure melodic beauty and picturesque orchestration than this fragmentary work by the romantic Viennese master, whose untimely death, at the age of 31, was an irreparable loss to the world of tonal art.

## OVERTURE TO "EURYANTHE"

**Carl Maria von Weber**
Born Dec. 18, 1786, at Eutin
Died June 5, 1826, at London

SINCE an understanding of the overture to "Euryanthe" will be assisted by some knowledge of the story with which it is concerned the following resumé of that narrative is here presented:

Euryanthe is betrothed to Count Adolar. In a hall in the palace of King Louis of France the count sings the praises of his promised bride; but Lysiart, Count of Forest and Beaujolais, challenges the fidelity of the maiden, and asserts that he can win her should he care to try. Adolar stakes his lands and fortune on the faithfulness of Euryanthe, and demands that his friend shall show some proof of his victory, should he win one.

In her castle at Nevers Euryanthe has given refuge to Eglantine de Puiset, the daughter of a mutineer. This woman is enamoured of Adolar, and under the pretense of friendship for her benefactor she secretly determines to effect her downfall, and the rupture of her attachment to Adolar. Herein she is assisted by Lysiart, who has unsuccessfully attempted to gain the favor of Euryanthe. To Eglantine Euryanthe had confided a secret given her by Adolar. The latter's sister, Emma, had lost her lover in battle, and had killed herself by drinking poison from a ring. Her soul could find no rest until the ring lying in her tomb should be moistened with the tears of an injured and innocent maiden. Eglantine visits the tomb, abstracts the ring and gives it to Lysiart. The latter then displays the jewel to Count Adolar, who is convinced that his betrothed is unfaithful, since she must have betrayed the secret known to him and her alone. He takes Euryanthe into the desert intending to kill her; but they are attacked by a serpent and the girl throws herself

# Tenth "POP" Concert

## SOLOIST, ARTHUR SHATTUCK

### LAST OF POPULAR SERIES

BY THE COMPLETE

# SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ - - - - CONDUCTOR

## SUNDAY, MAR. 25

## CORT THEATRE, 2:30 P. M.

### TSCHAIKOWSKY PROGRAM

1. Symphony No. 6 in B Minor—("Pathetic"), Op. 74
   Adagio—Allegro con troppo
   Allegro con grazia
   Allegro molto vivace
   Finale, Adagio lamentoso

(INTERMISSION)

2. Overture, 1812
3. Concerto for Piano in B Flat Minor

   ARTHUR SHATTUCK
4. Marche Slave

## PRICES: 25c, 50c, 75c, $1.00

**Tickets on Sale SHERMAN CLAY & CO.**
**Hours 9 to 1 and 2 to 5**
**Commencing March 19th**

between the reptile and her lover. Adolar kills the serpent; but he cannot find the heart to murder her who would have given her life for him. He leaves her to her fate. Euryanthe is found by the king and his hunters, and to the monarch she unfolds the story of her woe, and the treachery of Eglantine. In the meantime Eglantine has become affianced to Lysiart, and the wedding is about to be celebrated in the Castle of Nevers when the woman is suddenly stricken with hysterical remorse. She thinks that Euryanthe appears to her as a ghost, and in her ravings divulges the plot. Lysiart in fury slays his bride, but is at once seized by order of the king, who enters with Adolar as Eglantine breathes her last. Explanations follow, and Euryanthe, who makes her appearance at that moment, is once more taken to the heart of her beloved.

The overture to "Euryanthe" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums and strings.

The overture commences impetuously (*Allegro marcato, con molto fuoco,* E flat major, 4-4 time) with a brilliant theme in the strings. The subject contains a second section (in the Recapitulatiton it is omitted) which appears eight bars after the beginning of the piece, and in the wind instruments. This theme is drawn from the first act, in which it forms part of Adolar's aria "Ich bau auf Gott und meine Euryanthe." The second theme, in B flat major, is announced by the first violins in a tender melody taken from another aria of Adolar, "Wehen mir Lüfte Ruh" (act two). Material from the first portion of the principal theme returns *fortissimo.* Following a *diminuendo,* this section of the work comes to an end. There is a pause, following which fifteen measures of slow movement (*Largo*) are interpolated. At this point in the overture, and to the mysterious music of the divided strings, Weber had the intention of disclosing a picture on the stage of Emma's tomb, with Euryanthe kneeling in prayer at the coffin of the suicide, and the appearance of the dead woman's ghost to add a touch of eerie horror to the scene. The situation was never carried into effect in Weber's day, although it was occasionally tried in later presentations of the opera. Following the *Largo* there appears the Development section (*Assai moderato*), a working out of the second portion of the principal theme (this is inverted) in the basses, and imitated in a *fugato* by the second violins and violas.

A Recapitulation succeeds this. The fiery principal theme is given out as before. The second subject, now in E flat, is presented *fortissimo* by the first violins. A brilliant *coda* concludes the work.

## FANTASIE, "KAMARINSKAIA"

**Michel Ivanovitch Glinka**
Born June 1, 1804, at Novospasskoe, near Ielna, Russia
Died Feb. 15, 1857, at Berlin

"KAMARINSKAIA" is a fantasie on two Russian airs, a popular wedding song, "From mountains high," and a dance known as "Kamarinskaia." It was composed at Warsaw in 1848. The wedding song is one he had heard there, associated with the dance which Glinka used with it in his Fantasie. It is told that Glinka was once refused a passport because he had written this fantasie; apparently revolutionary sentiments were found in the music by the censors.

## SELECTIONS FROM "THE DAMNATION OF FAUST"

**Hector Berlioz**
Born Dec. 11, 1803, at Cote St. Andre
Died Mar. 9, 1869, at Paris

"LA DAMNATION DE FAUST"—Legend dramatique in four parts (Berlioz's Opus 24), was produced under the composer's direction in 1846, at the Opera Comique in Paris. Although a failure at first, the work was received soon with favor in Germany, and later on—but not until Berlioz's death—it achieved great success in France. Today it is probably the most universally popular of all the master's compositions.

The "Minuet des Follets" or the "Minuet of the Will-o'-the-Wisps" is participated in by the evil spirits, summoned by Mephistopheles, who appear forthwith and surround Marguerite's home.

Faust having been sung to sleep by the Gnomes and Sylphs, the latter indulge in a dance—the vision of Marguerite appearing to Faust meanwhile.

As is doubtless known to every one, the "March Hongroise" or the "Rakoczy" march did not originate with Berlioz—being based instead on a very old and famous Hungarian tune, whose title is the name of an ancient and once wealthy and powerful family of that country. Berlioz's march—which, by the way, was not included in the original score of "The Damnation of Faust,"—is but an orchestral adaptation of this celebrated melody, written especially for a concert at Pesth.

## WALTZ, "ON THE BEAUTIFUL BLUE DANUBE"

**Johann Strauss**
Born Oct. 25, 1825, at Vienna
Died June 3, 1899, at Vienna

THE composer of this famous waltz is in a class by himself with his nearest relatives as his only rivals. He is the genius of a famous musical family of Vienna. His works in dance form are very numerous, but the one played today is undoubtedly the pearl. Curiously enough, it was not a success at first, written as a chorus; in its instrumental form, however, its success was instantaneous. Hans von Bülow first set the example of putting this fascinating waltz on symphony orchestra programs. The story is told of Brahms writing the opening bars in an autograph album, adding the words: "Unfortunately not by Johannes Brahms."

# San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - - - Conductor

# TENTH AND LAST POPULAR CONCERT

## 1916—SIXTH SEASON—1917

## CORT THEATRE

SUNDAY AFTERNOON, MARCH 25, 1917, 2:30 O'CLOCK

**Soloist—ARTHUR SHATTUCK—Pianist**

## TSCHAIKOWSKY PROGRAM

1. Symphony No. 6 in B Minor—("Pathetic"), Op. 74
   Adagio—Allegro non troppo
   Allegro con grazia
   Allegro molto vivace
   Finale. Adagio lamentoso

(INTERMISSION)

2. Concerto for Pianoforte, No. 1, B Flat Minor
   Allegro non troppo e molto maestoso
   Andantino semplice—Prestissimo
   Allegro con fuoco

ARTHUR SHATTUCK

3. Overture, "1812," Opus 49

STEINWAY PIANO USED

A. W. WIDENHAM, Secretary-Manager
453 PHELAN BUILDING GARFIELD 2819

# SPECIAL NOTICE
## of Morning Concert

THE REGULAR SUNDAY CONCERT

OF THE

**12th Pair of Symphonies**

WILL BE HELD IN

CORT THEATRE

# SUNDAY MORNING

APRIL 1ST, 1917

AT 11 O'CLOCK

instead of 2:30 o'clock as formerly

## LAST CONCERT OF SEASON

## SYMPHONY NO. 6, IN B MINOR, (PATHETIC), OP. 74

**Peter Iljitsch Tschaikowsky**
Died Nov. 6, 1893, at St. Petersburg
Born May 7, 1840, at Wotkinsk

1. Adagio. Allegro non troppo
2. Allegro con grazia
3. Allegro molto vivace
4. Finale. Adagio lamentoso

THE Sixth Symphony, which the composer named the "Pathetic" after its first performance, was written in 1893. One of his biographers says he seems to have concentrated in this symphony the brooding melancholy which is the most characteristic of all his emotional phases. Be this as it may, it is one of the most stirring and impressive of all his instrumental works. He left no programme for it. Indeed, he wrote to a friend that the programme must remain a riddle to every one, and to the same friend: "I love it as I have never loved any other of my musical creations."

The first movement opens with an *Adagio* introduction in which one of the figures of the first theme is given out by the bassoons against a droning bass and most ingeniously worked up. The second theme is a melody of "purest ray serene," which will always haunt the memory. It is developed quietly and slowly. As it ceases the powerful first theme returns and is developed with furious energy. As the storm dies away, the beautiful second theme returns and the movement closes in the quietest of *pianissimos*.

The second movement, *Allegro con grazia,* is in striking contrast with the first. It has little of the conventional *Scherzo* character, as it is set to the dance rhythm, the principal theme being given out by the 'cellos with *pizzicato* accompaniment in the strings and alternating chords in the wood winds and horns. The second theme is of a plaintive sort, but it is soon replaced by the sparkling first, and the movement ends placidly and cheerfully.

The third movement, *Allegro molto vivace,* opens with a truly vivacious theme alternately taken by the strings and wood winds. The strings finally usurp the theme and the wood winds develop a counter theme. The contest between these two at last ends in a grand march movement, introduced by the brasses and gradually taken up by the whole orchestra with magnificent power and almost barbaric effect.

The last movement, *Adagio lamentoso,* is well named. It is the apotheosis of sorrow and despair. Few composers would have the courage to end a symphony with an *Adagio,* still fewer with an *Adagio* so gloomy that it has been called "Suicide music." It has no regular form and well-nigh defies analysis. It is a succession of mournful outcries, despairing laments, and wretched hopelessness, and yet is worked up with great dramatic power. Its intensity is tragic. It is a relief when its last measures die away *pianissimo*. After hearing it one can understand the composer's remark to a friend: "Often during my wanderings, composing it in my mind, I have wept bitterly."

The San Francisco Symphony Orchestra

# ANNOUNCEMENT

## Twelfth and LAST Pair of Symphony Concerts

Friday Afternoon, March 30th, at 3 o'clock

SUNDAY MORNING, April 1st, at 11 o'clock

## CORT THEATRE

### PROGRAM

1. Tasso, Symphonic Poem ..... LISZT
2. Scherzo, "Sorcerer's Apprentice" ..... DUKAS

(Intermission)

3. Symphony No. 5, C Minor ..... BEETHOVEN

Tickets now on sale at box offices of Sherman, Clay & Co., hours 9 to 1 and 2 to 5; and at Cort Theatre from 9 a. m. on days of Concerts.

# San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - - - - Conductor

A. W. WIDENHAM - - - - - - Secretary-Manager

## FIRST CONCERT

## OAKLAND SERIES

## 1916 SEASON 1917

## OAKLAND AUDITORIUM THEATRE

THURSDAY EVENING, JANUARY 25, 1917

8:15 O'CLOCK

Soloist, LOUIS PERSINGER

## PROGRAM

1. TSCHAIKOWSKY.....Symphony No. 6 in B Minor ("Pathetic"), Op. 74

   Adagio—Allegro con troppo
   Allegro con grazia
   Allegro molto vivace
   Finale, Adagio lamentoso

(Intermission)

2. SMETANA.....Overture "The Bartered Bride"

3. BRUCH..Concerto No. 1, for Violin, G Minor, Op. 26

   Allegro Moderato—Adagio
   Finale, Allegro energico

   MR. LOUIS PERSINGER

4. ENESCO.....Roumanian Rhapsody, No. 1 (A Major, Opus 11)

**Second Concert Friday Evening, February 23rd**
**Third Concert Thursday Evening, March 22nd**

# The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - Conductor

### First Violins

Louis Persinger
Concert Master and Assistant Conductor
Herman Martonne
Assistant Concert Master

Ralph D. Wetmore
Rudolf Seiger
Gino Severi
S. Polak
L. W. Ford
Lion Goldwasser
M. B. Amsterdam
L. Fenster
L. Rovinsky
A. Laraia
Max Amsterdam, Sr.
F. Creitz
R. Ruiz
J. Willard

### Second Violins

Giulio Minetti
Principal and Orchestral Manager

W. Manchester
E. P. Allen
G. W. Callinan
R. L. Hidden
Hans Helget
H. Hoffman
J. T. Hartzell-Gold
J. A. Paterson
G. De Lorenzo
B. Purt
Louis Arnouts

### Violas

Nathan Firestone
Principal
C. Trainor
E. E. Perrigo
C. E. Schmitt
A. F. Stechele
U. Marcelli
Chas. Heinsen
A. Stephan
A. Lewis
R. Kolb

### Violoncellos

Horace Britt
Principal
Stanislas Bem
Arthur Weiss
W. Villalpando
H. Riley
R. Kirs
A. Wallenstein
C. Demetrio

### Contra-Basses

John Lahann
Principal
S. Greene
W. Bell
O. Geoffrion
L. J. Previati
H. Seiger
E. Arriola
Ernst Jonas

### Flutes

B. Emilio Puyans
Louis Newbauer
Walter Oesterreicher
B. Parker

### Piccolo

Walter Oesterreicher

### Oboes

C. Addimando
A. Lombardi
V. Schipilliti

### English Horn

V. Schipilliti

### Clarinets

Harold B. Randall
J. Kunzelman
Jean Shanis

### Bass Clarinet

Jean Shanis

### Bassoons

E. Kubitchek
S. Meerloo
R. Kolb

### Contra-Bassoon

R. Kolb

### Horns

Walter Hornig
Paul Roth
Nicola Novelli
R. Rocco

### Trumpets

D. C. Rosebrook
Otto Kegel
A. Arriola
A. Stephan

### Trombones

H. F. Beitel
O. E. Clark
F. N. Bassett

### Tuba

Ralph Murray

### Harps

Kajetan Attl
W. A. Chase

### Tympani

George Wagner

### Percussion

George Huntington
E. Nolting
R. E. Wagner
J. Sinai

### Celesta

H. Salz

### Librarian

Otto Kegel

# PROGRAM NOTE :: By Felix Borowski

## SYMPHONY NO. 6, IN B MINOR, (PATHETIC), OP. 74

**Peter Iljitsch Tschaikowsky**
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# NEXT CONCERT
OF
# OAKLAND SERIES
BY THE
# SAN FRANCISCO SYMPHONY ORCHESTRA
ALFRED HERTZ - - - - CONDUCTOR

## OAKLAND AUDITORIUM THEATRE
## FRIDAY EVENING, FEBRUARY 23, 1917
### 8:15 O'CLOCK SHARP

### PROGRAM

1. BRAHMS ..... Symphony No. 1
   Un poco sostenuto-Allegro
   Andante sostenuto
   Un poco allegretto e grazioso
   Adagio-Piu andante-Allegro non troppo ma con brio

2. STRAUSS ..... Death and Transfiguration

3. BEETHOVEN ..... Overture No. 3, "Leonore"

### TICKETS NOW ON SALE
SHERMAN, CLAY & CO., OAKLAND
PHONE OAKLAND 449
SINGLE TICKET PRICES: 50c, 75c, $1.00, $1.50, $2.00

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The Oakland series of Symphony Concerts by the San Francisco Symphony Orchestra are given under the auspices of Music Section, Oakland Teachers' Association, local direction of Miss Z. W. Potter. All communications concerning tickets for the two remaining concerts should be addressed to her, room 506 Oakland City Hall. Phone Lakeside 3600.

# PROGRAM NOTE :: By W. H. Humiston

## OVERTURE TO "THE BARTERED BRIDE"

**Friedrich Smetana**
Born Mar. 2, 1824, at Leitomischal, Bohemia
Died May 2, 1884, at Prague

"THE BARTERED BRIDE," a comic opera in three acts, text by Karl Sabina, was performed for the first time at Prague, on May 30, 1866. It was first performed in this country at the Metropolitan Opera House, in New York, on February 19, 1909. The opera is a rollicking, lively picture of Bohemian peasant life, with a deal of real "folk-dancing," and with plenty of humor of a healthy sort. Melodically the opera is rich—and the overture is not a whit behind the opera itself. It fairly bubbles over with the true spirit of comedy.

Smetana is one of the group of Bohemian composers, in fact the founder of the school, in which Dvorak and Fibich were his followers. He was also one of Wagner's disciples, and aimed to do for his own country what Wagner was doing for Germany. He was not one of Wagner's echoes, however, but possessed a distinct individuality of his own. His first opera, "The Brandenburgers in Bohemia," performed in 1866, was followed during the same year by "The Bartered Bride," "Dalibor" came in 1868. In 1872 Smetana finished the composition of "Libussa," a "national" opera on a historical subject; Libussa having been a princess famous in Bohemian history.

## CONCERNING LOUIS PERSINGER

LOUIS PERSINGER, the violinist, has for several years enjoyed the distinction of being recognized as one of America's most genuinely gifted artists. Revealing decided talent for music, and the violin in particular, when a mere boy, as a youngster of thirteen he was taken abroad to study, and after four years of fruitful work under Hans Becker, he graduated publicly from the famous old Royal Conservatory at Leipzig. Critics were not slow to recognize the young artist's extraordinary promise, and no less a person than Arthur Nikisch was inspired to write that young Persinger was "one of the most talented pupils the Leipzig Conservatory has ever had."

After a year's concertizing in America, Persinger was enabled to return to Europe again, this time to Brussels, to study with that master of masters, Eugene Ysaye. In the meantime he was heard in concerts throughout Belgium and in London, and was "violin solo" of the Orchestre du Theatre Royale de la Monnaie, Brussels, for one season.

Fate finally guided the youthful virtuoso to Europe's musical Mecca, Berlin, and it was here that his enviable artistic reputation was firmly established. In the winters he concertized throughout

Germany, being invariably successful with his audiences and winning golden opinions from the authoritative critics of cities like Berlin, Hamburg, Munich, Leipzig, Dresden, Breslau, etc., and in the summer months he devoted his time towards perfecting himself still further in his chosen art, coaching with Jacques Thibaud, in France.

Extremely successful appearances in London, Vienna and Copenhagen added considerably to Persinger's growing reputation, and in the season of 1912-13 he was able to undertake his first extended American tour, appearing as soloist with many of the leading symphony orchestras—New York Philharmonic, Metropolitan Opera House, Philadelphia Orchestra, Cincinnati Orchestra, San Francisco Orchestra, etc.—and playing recital engagements in most of the larger cities.

Not content with resting upon his laurels, Persinger returned to the old country, for further artistic experience and development, and the winter of 1913-14 found him playing in Berlin again. During the season of 1914-15 he accepted an engagement as concertmaster of the Berlin Philharmonic Orchestra, appearing as soloist with that venerable organization more than forty times in the course of his engagement.

This is Louis Persinger's second season as concertmaster of the San Francisco Symphony Orchestra under Alfred Hertz who was instrumental in bringing Mr. Persinger to San Francisco.

## CONCERTO NO. 1, FOR VIOLIN, G MINOR, OPUS 26

**Max Bruch**

Born Jan. 6, 1838, at Cologne

THE first sketches which Max Bruch made for his G minor violin concerto were set down as early as 1857, but the serious labor upon the work was done in 1865 and 1866, at Coblenz and Sondershausen. The first performance took place April 24, 1866, at the last Winter Concerto of the Musik Institute at Coblenz. The performance had been twice postponed, owing to the illness of Johann Naret-Koning, concertmeister of the Mannheim Orchestra, who was to have given the first interpretation of Bruch's work. At the last moment, Otto von Königslow, concertmeister of the Gürzenich Orchestra, and violin teacher in the Conservatory of Cologne, was called in, and he gave the first performance of the concerto, Bruch directing the orchestra. Following the concert, the composer thoroughly revised and overhauled the work, and in the summer of 1866 he sent it to Joseph Joachim for his criticism and advice. That distinguished violinist did not forward any observations concerning the concerto until August 17, 1866, when he submitted a lengthy list of suggested alterations. Bruch made a number of changes in the work, and in the revised form it was brought out for the first time by Joachim at Bremen, January 7, 1868, the conductor of the

orchestra having been Karl Reinthaler, the director of the Singakademie there. An informal and not public rehearsal of the concerto had previously been made in October, 1867, at the Royal Theater, Hanover, with Joachim as soloist and with Bruch as conductor. The concerto was published in 1868 with a dedication to Joseph Joachim, to whom Bruch also inscribed his third concerto, Opus 58.

The work is divided into three movements: I. Prelude, *Allegro Moderato,* G minor, 4-4 time; II. *Adagio,* E flat major, 3-4 time; III. *Allegro energico,* G major, 4-4 time. The prelude leads without pause into the slow movement.

## ROUMANIAN RHAPSODY, A MAJOR, OPUS 11, NO. 1

**Georges Enesco**

Born Aug. 7, 1881, at Cordaremi (Roumania)

THE composer of this work—the son of a Roumanian farmer—displayed gifts for music, and particularly for violin-playing, early in life. He was only seven when a musician persuaded the elder Enesco to take his son to the Vienna Conservatory, directed by Joseph Hellmesberger. That musician declined at first to consider the application of so young a student; but, prevailed upon to hear the boy, he was impressed with his talent, and admitted him to the classes of the institution. Enesco carried away the first prizes for harmony and violin playing when he was eleven. Later the boy was taken to Paris, where, in the Conservatoire, he studied composition with Gabriel Fauré, and violin with Martin Marsick. He took a second *accessit* for counterpoint and fugue, and a first prize for violin playing two years later. Even as a student Enesco made a successful debut as a composer with his "Poème Roumain," which Edouard Colonne, who was interested in the young musician's gifts, produced at a Châtelet concert, Feb. 6, 1898.

The Roumanian composer's principal works for orchestra are: "Poème Roumain," Opus 1; Pastorale Fantasie; two Symphonies; Suite, Opus 9; Symphony for two flutes, oboe, English horn, two clarinets, two bassoons, two horns; Three Roumanian Rhapsodies, Opus 11; Symphonie concertante for violoncello and orchestra. His chamber music includes two sonatas for piano and violin, and a quintet.

Enesco's three Roumanian Rhapsodies are respectively in the keys of A major, D major and G minor. The first is dedicated to B. Crocé-Spinelli. The composer conducted two of these works at a concert given by the violoncellist, Pablo Casals, at the Salle Gaveau, Paris, Feb. 7, 1908. The A major Rhapsody is scored for three flutes (the third interchangeable with a piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets à pistons, three trombones, tuba, three kettle-drums, tambourine, cymbals, two harps and strings. The work, founded on Roumanian melodies, is freely constructed as to form.

# STEINWAY

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# San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - - - - Conductor

A. W. WIDENHAM - - - - - - Secretary-Manager

## SECOND CONCERT

## OAKLAND SERIES

## 1916 SEASON 1917

## OAKLAND AUDITORIUM THEATRE

FRIDAY EVENING, FEBRUARY 23, 1917

8:15 O'CLOCK

Soloist, HORACE BRITT

## PROGRAM

1. BRAHMS.....Symphony No. 1, C Minor, Op. 68
   Un poco sostenuto—Allegro
   Andante sostenuto
   Un poco allegretto e grazioso
   Adagio—Piu andante—Allegro non troppo ma con brio

(Intermission)

2. STRAUSS....Tone Poem, "Death and Transfiguration"

3. BRUCH ..... "Kol Nidrei"
   (For Violoncello with Orchestra)
   MR. BRITT

4. BEETHOVEN.....Overture, "Leonore," No. 3

THIRD CONCERT THURSDAY EVENING, MARCH 22ND

WAGNER PROGRAM

Tickets now on sale Sherman, Clay & Co., Oakland, and may be secured at the Auditorium Theatre box office Friday evening, February 23rd.

# LAST CONCERT

OF

# OAKLAND SERIES

UNDER THE DIRECTION OF

**MR. ALFRED HERTZ**

## OAKLAND AUDITORIUM THEATRE

## THURSDAY EVENING, MARCH 22, 1917

**8:15 O'CLOCK SHARP**

TICKETS FOR THE WAGNER PROGRAM CAN BE SECURED AT THE BOX OFFICE THIS EVENING

## WAGNER PROGRAM

1. Prelude to "Lohengrin"
2. Overture, "Flying Dutchman"
3. Waldweben Siegfried
4. Introduction to Third Act of "Die Meistersinger von Nürnberg"
5. Overture to "Die Meistersinger von Nürnberg"
6. Prelude and Isolde's "Love Death" from "Tristan and Isolde"
7. Overture, "Tannhauser"

**TICKETS NOW ON SALE**

SHERMAN, CLAY & CO., OAKLAND

PHONE OAKLAND 449

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# PROGRAM NOTES

## SYMPHONY IN C MINOR, NO. 1, OPUS 68

**Johannes Brahms**
Born May 7, 1833, at Hamburg
Died April 3, 1897, at Vienna

THIS symphony was first produced in 1876 at Carlsruhe.

The main movement is preceded by an Introduction (*Un poco Sostenuto,* C minor, 6-8 time), the principal subject of which does not begin at the outset of the *Allegro* but in the first violins, four measures after it has started. This is worked over at considerable length, and the second theme makes its appearance in the woodwind in E flat major.

The Development is of great elaborateness. It opens with a working out of the principal subject, but all the material of the first part is woven into the contrapuntal fabric. The Recapitulation brings back the principal themes in the usual keys, and a *coda,* based on the material which opened the movement, brings this division of the symphony to an end.

II. (*Andante sostenuto,* E major, 3-4 time.) The theme opens in the strings. Sixteen measures after it has begun the woodwind brings forward a continuing section. This is followed by a new idea presented by the first violins, and a passage in which, in succession, the oboe and the clarinet take a prominent part. There is development and a partial return of the material heard at the beginning of the movement, some of it being sung by a solo violin.

III. There is no *scherzo,* but in its place a movement (*Un poco allegretto e grazioso,* A flat major, 2-4 time) "which," according to Grove, "is not a *Scherzo* so much as a sort of national tune or Volkslied of simple sweetness and grace." The opening subject is brought forward by the clarinet, and later by the first violins.

Following this comes a new figure in the woodwind, and there is a partial rehearing in the clarinet of the subject which opened the movement. The second part (in reality a *Trio,* although not so named on the score) brings forward a contrasting theme in B major, 6-8 time.

The third part does not repeat the first in its entirety, nor even are the subjects presented thematically exact. This concluding division is in reality more of a suggestion than a representation of the opening section.

IV. The Finale (in this trombones are employed for the first time in the work) opens with an Introduction (*Adagio,* C minor, 4-4 time) 61 measures long. The three descending notes in the lower strings and double-bassoon are given development in later portions of the movement, and the theme in the first violins, immediately following them, is a foreshadowing of the principal subject of the main division. In the middle of the Introduction a passage of considerable import makes its appearance (*Piu Andante,* C major) in a motive for the first horn, the muted strings tremulously sustaining the harmony, and being reinforced by the sombre notes of the trombones.

The movement proper (*Allegro non troppo, ma con brio,* C major, 4-4 time) begins with the principal subject in the first violins.

The principal theme is followed by considerable development, in

which figures the horn motive that had been heard in the course of the Introduction. The second subject is announced, *piano,* by the strings, the accompanying bass being taken from the three descending notes that opened the Introduction.

There is a further melody of a vigorous character stated *ff* by the violins, and a triplet figure that plays an important part, following which the first theme returns more fully scored than at the beginning of the movement. Development and episodical material now succeed. The Recapitulation does not bring forward the principal theme, but the second subject in C minor. The movement closes (*Piu Allegro,* 2-2 time) with a *coda* in which a new idea is announced by the strings.

## "DEATH AND TRANSFIGURATION" TONE-POEM, OPUS 24,

**Richard Strauss**

Born June 11, 1864, at Munich

THIS is the third of a series of tone-poems contributed by Strauss to the literature of the symphonic art. The score is prefaced by a poem, the author of which was Alexander Ritter. It should be pointed out, however, that the music was written first and that the verses were supplied afterward. The following is a paraphrase of the poem made by Mr. W. F. Apthorp:

"In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled desperately with death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall of the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he on the boundary of life, of the golden time of childhood?

"But death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of death! What frightful wrestling! Neither bears off the victory, and all is silent once more!

"Sunk back, tired of battle, sleepless as in fever-frenzy the sick man now sees life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play, exerting and trying his strength, till he ripens to the man's fight, and now burns with hot lust for the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a 'Halt!' thunders in his ear. 'Make the barrier thy stirrup! Ever higher and onward go!' And so he pushes forward, so he climbs, desists not from his sacred purpose. That which he has ever sought with his heart's deepest yearning he still seeks in his death-sweat. Seeks—alas! and finds it

never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

"But from the heavenly spaces sounds mightily to greet him that which he yearningly sought for here; deliverance from the world, transfiguration of the world."

**Pope's ode, "The Dying Christian to His Soul," may be quoted as a spiritual interpretation of this music.**

Vital spark of heav'nly flame!
Quit, oh quit this mortal frame;
Trembling, hoping, ling'ring, flying;
Oh the pain, the bliss of dying!
Cease, fond Nature, cease thy strife,
And let me languish into life.

Hark! they whisper; Angels say,
Sister Spirit, come away.
What is this absorbs me quite?
Steals my senses, shuts my sight,
Drowns my spirits, draws my breath?
Tell me, my Soul, can this be death?

The world recedes; it disappears!
Heav'n opens on my eyes! my ears
With sounds seraphic ring:
Lend, lend your wings! I mount! I fly!
O Grave! where is thy Victory?
O Death! where is thy Sting?

## CONCERNING HORACE BRITT

HORACE BRITT was born in Antwerp, Belgium, of Belgian parents. He was brought up in Paris where he studied violoncello under Jules Delsart and harmony under Albert Lavignac, at the National Conservatory. He graduated at the age of fourteen, winning the first prize for violoncello playing. Subsequently he appeared as soloist in Paris with the Lamoureux and Colonne Orchestras and in Belgium with the Royal Orchestras of Brussels and Antwerp. This was followed by a concert tour through England.

The London Musical Standard wrote of him: "He is a violoncellist of genius. He possesses a broad and powerful tone, and an emotional conception of music such as one only finds in a great artist. He will assuredly make as great a name for himself in London as he has in Paris."

Following his successes as soloist, Horace Britt gained an enviable reputation as an orchestral player. Among the world renowned conductors under whose baton he has played may be included:

Edouard Colonne, Theodore Thomas, Gustav Mahler, Alfred Hertz, Arthur Nikisch, Felix Weingartner and Arturo Toscanini. He also

gained early experience in the art of conducting. When barely twenty years of age he conducted at the late Theatre d'auditions in Paris, an artistic venture established under the auspices of Jules Massenet, Theodore Dubois, Chaminade, Francois Coppee, Victorien Sardou and other prominent composers and dramatists. Of his work as a conductor the Paris Figaro says:

"The orchestra of the Opera-Comique, under the brilliant leadership of Horace Britt, contributed in no small degree to the success of the work."

Horace Britt first appeared in America as soloist with the Theodore Thomas Orchestra, and later with the Philadelphia Orchestra (while principal cellist of that organization) and subsequently became principal cellist with the Metropolitan Opera House orchestra. Later he joined the New York Philharmonic Orchestra under Gustav Mahler. After the latter's death, Horace Britt went to Boston, where he became one of the conductors of the Boston Opera House.

During the Panama-Pacific International Exposition, Mr. Britt appeared as soloist at one of the Festival concerts under the direction of Camille Saint-Saëns, at which he performed the illustrious master's celebrated concerto in A minor. At the close of the exposition Mr. Britt was induced to remain in San Francisco as principal cellist of the San Francisco Symphony Orchestra, under the direction of Alfred Hertz.

## "KOL NIDREI," FOR VIOLONCELLO AND ORCHESTRA, OPUS 47

**Max Bruch**

Born Jan. 6, 1838, at Cologne

THE Kol Nidrei is a chant which is recited in synagogues at the beginning of the evening service on the Day of Atonement, the most solemn festival of the Jewish race, and takes its name from its two opening words. In this melody the congregation repent all vows, oaths and anathemas made, and beg them to be absolved and annulled; these vows were those made by individuals, and which at times led to rashness. Orientals had been addicted to making such vows, and they were either foolishly made, forgotten or not kept. It was this character of vow from which the penitent in this prayer sought absolution. The melody, however, has in time developed itself as representing the spirit of the entire festival day.

While it is probable that no two synagogues chant the melody, note for note the same, the traditional formula is preserved everywhere. The structure is simple, the melody being an intermingling of simple cantillation with rich figuration. The opening is what the masters of Cath-

olic song term a "Pneuma" or soul breath. Instead of announcing the opening words in a monotone, there was a long sighing tone used in the melody, falling to a lower note and rising again,—as if only sighs and sobs could find utterance, before the officiant brought himself to inaugurate the dread Day of Atonement. There is a similarity of the strain with the first five bars of Beethoven's C sharp minor quartet, Opus 131, period 6, and there are strong similarities in some of the Gregorian chants of the Catholic Church.

## OVERTURE, "LEONORE," NO. 3, OPUS 72

**Ludwig van Beethoven**
Born Dec. 16, 1770, at Bonn
Died Mar. 26, 1827, at Vienna

THE Introduction (*Adagio,* C major, 3-4 time) begins with the same material as that in the previous overture, but differently presented. Florestan's air, "In des Lebens Frühlingstagen," is employed as before. The main movement (*Allegro,* 2-2 time) presents the principal theme, not only in the violoncellos, as in the Overture No. 2, but in the first violins as well. The second theme is modified, and episodical material is employed, in succession to it, which had not been introduced into the earlier work. Note the extensive development of the first third measures of the principal theme. After an upward rushing figure in the strings and woodwind the trumpet call enters on a long held B flat in the strings. Following this is a melody (played by the woodwind) taken bodily from the opera itself where it occurs, also after the trumpet call announcing the arrival of the Governor. The trumpet call is again heard, the succeeding melody being now played by the 'cellos, first violins and flute. The Recapitulation repeats the same subject as before. Just before the coda is reached there is a rushing passage (*Presto*) for the strings somewhat similar to that in the previous overture, but here it is elaborated and made to form an overwhelming effect. The coda—a magnificent specimen of its kind—is built on the material of the principal theme.

# ANNOUNCEMENT

Inasmuch as over a thousand people were turned away at each of the ALL WAGNER CONCERTS in San Francisco, the management suggests that you secure your tickets immediately for the Last Concert of the Oakland Series. See Program on inside of Front Cover.

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# San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - - - Conductor

## THIRD OAKLAND CONCERT

### 1916—SIXTH SEASON—1917

## OAKLAND AUDITORIUM THEATRE

### THURSDAY EVENING, MARCH 22, 1917

**8:15 O'CLOCK**

### ALL WAGNER PROGRAM

1. Overture to "Rienzi"
2. Prelude to "Lohengrin"
3. Overture to "Flying Dutchman"
4. Introduction to Third Act of "Die Meistersinger von Nurnberg"
5. Prelude to "Die Meistersinger von Nurnberg"

(INTERMISSION)

6. Prelude and Isolde's "Love Death" from "Tristan and Isolde"
7. Overture to "Tannhauser"

A. W. WIDENHAM, Secretary-Manager
453 PHELAN BUILDING GARFIELD 2819

# PROGRAM NOTES

## OVERTURE TO "RIENZI"

"RIENZI, the Last of the Tribunes," was Wagner's third opera, though the first to meet with any marked public favor. The story is based upon Bulwer Lytton's well known novel of the same name. The overture is written in the old conventional style, made up of themes from the opera, which it is supposed to epitomize. The opening peal of the trumpet is the signal for revolt, in the opera. Rienzi's prayer, the Roman war cry and the chorus of salutations to Rienzi are the principal materials used in the overture.

## PRELUDE TO "LOHENGRIN"

THE Prelude, one of the most beautiful of all Wagner's works, was characterized by Liszt as "a kind of magic formula which, like a mysterious initiation, prepares the soul for the sight of unaccustomed things and of a higher signification than of our terrestrial life." Both Wagner and Liszt wrote a program analysis of the Prelude. The following is a transcription—compressed by Ernest Newman—of Wagner's version:

"Out of the clear blue ether of the sky there seems to condense a wonderful, yet at first hardly perceptible vision; and out of this there gradually emerges, ever more and more clearly, an angel host bearing in its midst the sacred Grail. As it approaches earth it pours out exquisite odors, like streams of gold, ravishing the senses of the beholder. The glory of the vision grows and grows until it seems as if the rapture must be shattered and dispersed by the very vehemence of its own expansion. The vision draws nearer and the climax is reached when at last the Grail is revealed in all its glorious reality, radiating fiery beams, and shaking the soul with emotion. The beholder sinks on his knees in adoring self-annihilation. The Grail pours out its light on him like a benediction, and consecrates him to its service; then the flames gradually die away, and the angel host soars up again to the ethereal heights in tender joy, having made pure once more the hearts of men by the sacred blessings of the Grail."

## OVERTURE TO "THE FLYING DUTCHMAN"

ONE of the most melodious of Wagner's operas, and the most popular in Germany today, *Fliegende Holländer,* is also the one which was the most promptly condemned by the critics after its production. Its present vogue is a notable example of the change in musical taste since 1843.

Wagner was led to write "The Flying Dutchman" after reading Heine's legend of the unhappy mariner, who, after trying long in vain to pass the Cape of Good Hope, had sworn that he would not desist if he had to sail on the ocean to eternity. To punish his blasphemy he is condemned to the fate of the Wandering Jew, his only hope of salva-

tion lying in his release through the devotion unto death of a woman; and to find such a maiden he is allowed every seven years to go on shore.

The overture is a complete miniature drama, embodying the events of the opera. Driven by the gale, the Phantom Ship approaches the shore, while amid the fury of the tempest is heard the theme of *The Curse*.

The storm increases and reaches its height in a wonderful piece of writing. No composer ever succeeded in portraying a raging storm with such vivid effect. Amid a lull in the tempest, we hear the melancholy complaint of the *Dutchman*. A gleam of hope appears in the Redemption theme, and a joyous strain is heard from the sailors of *Daland's* ship, which is safe in the harbor.

Thus the various events of the drama are presented in miniature; and the overture is in fact a complete *résumé* of the opera, summarizing the leading *motifs*.

## INTRODUCTION TO ACT III OF "DIE MEISTERSINGER VON NURNBERG"

THE Prelude begins and closes with the expressive theme (in the violoncellos) intended to be typical of the emotions of Hans Sachs. According to Wagner, "It expresses the bitter moan of the resigned man, who presents to the world a strong and serene countenance." Following this the winds bring forward a hymn-like motive (it has been known as the theme of Human Wisdom), which first had been introduced in the third scene of the second act.

## PRELUDE TO "DIE MEISTERSINGER VON NURNBERG"

THE Overture begins (*Sehr massig bewegt*, C major, 4-4 time) with the grandiose theme typical of the Mastersingers. After this has been heard there is brought forward a tender little theme (flute and clarinet) suggestive of the romance of Eva and her lover, Walther. This lasts only for fourteen measures, and another theme characteristic of the Mastersingers appears in the winds, the motive of which is intended to depict the banner of the Mastersingers, whereon is emblazoned King David playing the harp, an outward and visible emblem of the pride and dignity of the Corporation. There is much working over of this majestic subject; and, at length, there appears (in the first violins) a theme taken from the prize-song, and intended to represent the love of Eva and her knightly Walther. The passionate expression of this division is suddenly interrupted by a new section, in which there is a humorous treatment of the opening subject in jerky staccato notes played by the woodwind. Soon there is a thunderous outburst in which the massive subject of the Mastersingers appears in the brass *fortissimo*. This leads into a remarkable contrapuntal combination of the three principal themes, a restatement of the "Banner" motive in the brass, and a concluding presentation of the imposing subject with which the overture opened.

## PRELUDE AND "LOVE DEATH" FROM "TRISTAN AND ISOLDE"

THE story of "Tristan and Isolde" is one that was known to poets of a very early period. A primitive old love poem, which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of *Tristan and Isolde*. Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord.

The first act shows the deck of the ship which is conveying Isolde and Tristan to Cornwall, she having accepted *King Mark's* proposal, made through his nephew. During the voyage, however, the refusal of Tristan to see her, the exultation of the sailors over the killing of *Morold* (which freed Cornwall from its subjection to Isolde's royal father), and detestation of the loveless marriage she is about to contract, infuriate the Princess, and she resolves to die and drag Tristan down to death with her. She tells Tristan she is aware of his crime in killing her lover, and demands vengeance. He admits her right to kill him and offers his sword, but she bids her maid prepare two cups of poison from her casket. Unwilling to see her mistress die, she secretly substitutes for the poison a love potion, the effect of which is immediate, and the lovers sink into each other's arms just as the ship approaches the shore and the king arrives to claim his bride.

The whole Prelude is made up of a long and cumulative expression of passion in sound. It mounts to a great climax of emotion, and then dies away in exhaustion. The "Love Death" follows immediately. This is taken from the last act of the music drama, in which Isolde, in frenzied ecstacy, sings her last song of love over the dead body of Tristan.

## OVERTURE TO "TANNHÄUSER"

THIS, one of the most popular of Wagner's works, begins with an Introduction (*Andante maestoso,* E major, 3-4 time), in which the Pilgrim's chorus is introduced. The figure in the violins accompanying this theme plays an important part. The Pilgrim's song dies away, and the bacchanalian music of the Venusberg follows without pause. The movement *Allegro,* E major, 4-4 time, second theme, in B major, is Tannhäuser's Song, "Dir töne lob." At the close of this the bacchanale returns with renewed frenzy. The music becomes more agitated, the time is hastened and Tannhäuser's song is heard again at the climax, now in E major. There is a renewal of the bacchanalian orgy; the violin figure heard before in the Pilgrim's chorus returns, and with it, twelve bars later, the theme of the chorus itself. This is given out at first by the clarinets, bassoons and horns, but after a *crescendo* the subject is thundered out *fortissimo* by the brass.

The Overture depicts the struggle between good and evil, and as Liszt has said, is a poem on the same subject as the opera and equally comprehensive.

# The San Francisco Symphony Orchestra

## Program

March 23, 1917

SIXTH

SEASON

Alfred Hertz - - Conductor

Palo Alto Concert

Assembly Hall—Stanford University

## CONCERNING LOUIS PERSINGER

LOUIS PERSINGER, the violinist, has for several years enjoyed the distinction of being recognized as one of America's most genuinely gifted artists. Revealing decided talent for music, and the violin in particular, when a mere boy, as a youngster of thirteen he was taken abroad to study, and after four years of fruitful work under Hans Becker, he graduated publicly from the famous old Royal Conservatory at Leipzig. Critics were not slow to recognize the young artist's extraordinary promise, and no less a person than Arthur Nikisch was inspired to write that young Persinger was "one of the most talented pupils the Leipzig Conservatory has ever had."

After a year's concertizing in America, Persinger was enabled to return to Europe again, this time to Brussels, to study with that master of masters, Eugene Ysaye. In the meantime he was heard in concerts throughout Belgium and in London, and was "violin solo" of the Orchestre du Theatre Royale de la Monnaie, Brussels, for one season.

Fate finally guided the youthful virtuoso to Europe's musical Mecca, Berlin, and it was here that his enviable artistic reputation was firmly established. In the winters he concertized throughout Germany, being invariably successful with his audiences and winning golden opinions from the authoritative critics of cities like Berlin, Hamburg, Munich, Leipzig, Dresden, Breslau, etc., and in the summer months he devoted his time towards perfecting himself still further in his chosen art, coaching with Jacques Thibaud, in France.

Extremely successful appearances in London, Vienna and Copenhagen added considerably to Persinger's growing reputation, and in the season of 1912-13 he was able to undertake his first extended American tour, appearing as soloist with many of the leading symphony orchestras—New York Philharmonic, Metropolitan Opera House, Philadelphia Orchestra, Cincinnati Orchestra, San Francisco Orchestra, etc.—and playing recital engagements in most of the larger cities.

Not content with resting upon his laurels, Persinger returned to the old country, for further artistic experience and development, and the winter of 1913-14 found him playing in Berlin again. During the season of 1914-15 he accepted an engagement as concertmaster of the Berlin Philharmonic Orchestra, appearing as soloist with that venerable organization more than forty times in the course of his engagement.

This is Louis Persinger's second season as concertmaster of the San Francisco Symphony Orchestra under Alfred Hertz who was instrumental in bringing Mr. Persinger to San Francisco.

# San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - - - - Conductor
A. W. WIDENHAM - - - - - - Secretary-Manager

# PALO ALTO CONCERT

## 1916—SIXTH SEASON—1917

## STANFORD ASSEMBLY HALL
## STANFORD UNIVERSITY

FRIDAY EVENING, MARCH 23, 1917, 8:15 O'CLOCK

SOLOIST—LOUIS PERSINGER—VIOLINIST

## PROGRAM

1. MOZART.....Symphony in C Major (Jupiter)
   - I. Allegro vivace
   - II. Andante cantabile
   - III. Menuetto: Allegretto
   - IV. Finale: Allegro molto

2. BEETHOVEN.....Overture No. 3, "Leonore"

(INTERMISSION)

3. WAGNER.....Prelude and Isolde's "Love Death" from "Tristan and Isolde"

4. BRUCH...(Two Movements) Concerto No. 1, for Violin, G Minor, Opus 26
   - Adagio
   - Allegro energico

MR. LOUIS PERSINGER

5. RIMSKY-KORSAKOW.....Capriccio Espagnol
   - Alborada
   - Variations
   - Alborada
   - Scene and Gypsy Song
   - Fandango of the Asturias

   (Played without pause)

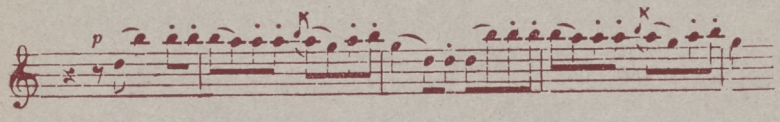
## SYMPHONY, "JUPITER," G MAJOR (KÖCHEL 551)

**Wolfgang Amadeus Mozart**
Born Jan. 27, 1756, at Salzburg
Died Dec. 5, 1791, at Vienna

MOZART composed forty-nine symphonies, all told—the first one in London in 1764, when he was only eight years old. Of these the majority are of but small dimensions, from a modern point of view—many of them calling for only a couple of flutes (or oboes) and as many horns, in addition to the usual strings. In fact, it was not until he came to his thirty-ninth symphony (the "Parisian," written in 1778) that he began to apply any great breadth of instrumentation, and it was reserved for the year 1788 to witness his crowning achievements in this form—the three great symphonies in E flat, G minor and C major (or "Jupiter," as it is called). It is upon this group—including possibly the "Parisian" already mentioned, that Mozart's fame as a symphonist depends mainly. All three of these fine works were composed between June 26 and August 10, the one now performed having been completed in the short space of fifteen days.

The first movement in C major, *Allegro vivace* and 4-4 time—opens with a spirited theme in two parts, the first consisting of a rousing *tutti*, answered by a graceful phase of the strings, and the second of a stirring, march-like passage. The development of these materials leads at length to the entrance of the second theme in the strings in whose train will be heard the following rollicking melody:

No. 1

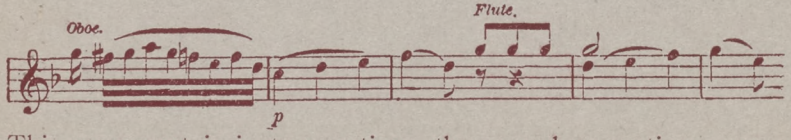



Following a repetition of the first part of the movement comes a long and elaborate free-fantasia and the usual recapitulation, the latter bringing the movement to a close—without the addition of the now customary *coda*.

The second movement—in F major, *Andante cantabile* and 3-4 time—has for its principal theme muted violins and taken up forthwith by the basses, in conjunction with delicate embellishments.

From among the numerous beautiful passages which go to make up the material of this movement may be quoted the following melody (the second theme proper), given out by the oboe with an answer from the flute—all over a string accompaniment:

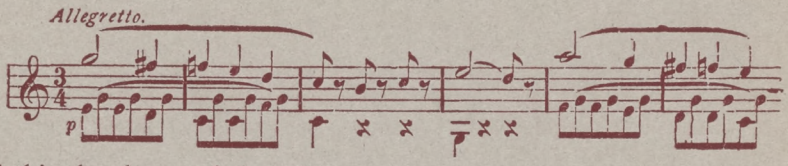
No. 2




This movement is in two sections, the second presenting some new developments of the materials of the first.

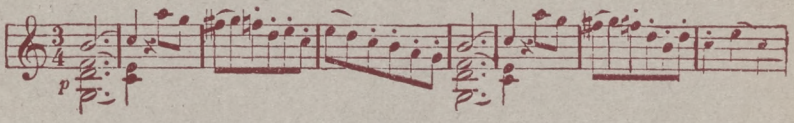
The third movement—in C major, *Allegretto* and 3-4 time—is a fine example of the old classic minuet with trio. The following is the principal theme—

No. 3




and this the theme of the trio:

No. 4

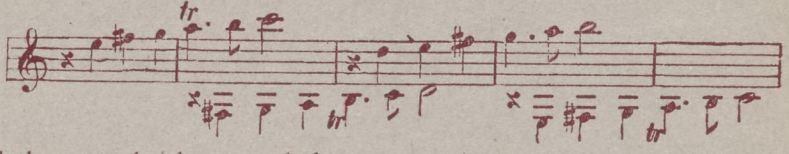



The trio is in two short sections, both repeated; following which the first part of the movement is replayed.

The finale—in C major *Allegro molto* and 4-4 (2-2) time—one of Mozart's most masterly and brilliant compositions, opens with an intonation of a Gregorian chant answered immediately by a dashing melody much used.

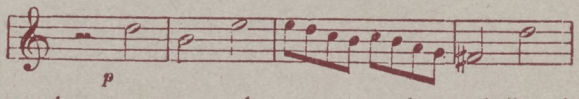
Next comes a short five-voiced fugue with the Gregorian chant, following which two other themes are introduced in quick succession, the first being given out canonically—

No. 5




and the second (the second theme proper) as follows:

No. 6




All this is merely preparatory, however, to the real "working out" —in which is disclosed a degree of skill in thematic development and an inventiveness in the combination of the given material such as are hardly equaled in any other similar work. The structure could not be described in detail except at great length, but it will suffice for present needs to say that one or another (or combinations of several) of the themes quoted are constantly in evidence.

## OVERTURE, "LEONORE," NO. 3, OPUS 72

**Ludwig van Beethoven**
Born Dec. 16, 1770, at Bonn
Died Mar. 26, 1827, at Vienna

THE Introduction (*Adagio,* C major, 3-4 time) begins with the same material as that in the previous overture, but differently presented. Florestan's air, "In des Lebens Frühlingstagen," is employed as before. The main movement (*Allegro,* 2-2 time) presents the principal theme, not only in the violoncellos, as in the Overture No. 2, but in the first violins as well. The second theme is modified, and episodical material is employed, in succession to it, which had not been introduced into the earlier work. Note the extensive development of the first third measures of the principal theme. After an upward rushing figure in the strings and woodwind the trumpet call enters on a long held B flat in the strings. Following this is a melody (played by the woodwind) taken bodily from the opera itself where it occurs, also after the trumpet call announcing the arrival of the Governor. The trumpet call is again heard, the succeeding melody being now played by the 'cellos, first violins and flute. The Recapitulation repeats the same subject as before. Just before the coda is reached there is a rushing passage (*Presto*) for the strings somewhat similar to that in the previous overture, but here it is elaborated and made to form an overwhelming effect. The coda—a magnificent specimen of its kind—is built on the material of the principal theme.

## PRELUDE AND ISOLDE'S "LOVE DEATH" FROM "TRISTAN AND ISOLDE"

THE story of "Tristan and Isolde" is one that was known to poets of a very early period. A primitive old love poem, which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of *Tristan and Isolde.* Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord.

The first act shows the deck of the ship which is conveying Isolde and Tristan to Cornwall, she having accepted *King Mark's* proposal, made through his nephew. During the voyage, however, the refusal of Tristan to see her, the exultation of the sailors over the killing of *Morold* (which freed Cornwall from its subjection to Isolde's royal father), and detestation of the loveless marriage she is about to contract, infuriate the Princess, and she resolves to die and drag Tristan down to death with her. She tells Tristan she is aware of his crime in killing her lover, and demands vengeance. He admits her right to kill him and offers his sword, but she bids her maid prepare two cups of poison from her casket.

Unwilling to see her mistress die, she secretly substitutes for the poison a love potion, the effect of which is immediate, and the lovers sink into each other's arms just as the ship approaches the shore and the king arrives to claim his bride.

The whole Prelude is made up of a long and cumulative expression of passion in sound. It mounts to a great climax of emotion, and then dies away in exhaustion. The "Love Death" follows immediately. This is taken from the last act of the music drama, in which Isolde, in frenzied ecstacy, sings her last song of love over the dead body of Tristan.

## CONCERTO NO. 1, FOR VIOLIN, G MINOR, OPUS 26

**Max Bruch**

Born Jan. 6, 1838, at Cologne

THE first sketches which Max Bruch made for his G minor violin concerto were set down as early as 1857, but the serious labor upon the work was done in 1865 and 1866, at Coblenz and Sondershausen. The first performance took place April 24, 1866, at the last Winter Concerto of the Musik Institute at Coblenz. The performance had been twice postponed, owing to the illness of Johann Naret-Koning, concertmeister of the Mannheim Orchestra, who was to have given the first interpretation of Bruch's work. At the last moment, Otto von Königslow, concertmeister of the Gürzenich Orchestra, and violin teacher in the Conservatory of Cologne, was called in, and he gave the first performances of the concerto, Bruch directing the orchestra. Following the concert, the composer thoroughly revised and overhauled the work, and in the summer of 1866 he sent it to Joseph Joachim for his criticism and advice. That distinguished violinist did not forward any observations concerning the concerto until August 17, 1866, when he submitted a lengthy list of suggested alterations. Bruch made a number of changes in the work, and in the revised form it was brought out for the first time by Joachim at Bremen, January 7, 1868, the conductor of the orchestra having been Karl Reinthaler, the director of the Singakademie there. An informal and not public rehearsal of the concerto had previously been made in October, 1867, at the Royal Theater, Hanover, with Joachim as soloist and with Bruch as conductor. The concerto was published in 1868 with a dedication to Joseph Joachim, to whom Bruch also inscribed his third concerto, Opus 58.

The work is divided into three movements: I. Prelude, *Allegro Moderato,* G minor, 4-4 time; II. *Adagio,* E flat major, 3-4 time; III. *Allegro energico,* G major, 4-4 time. The prelude leads without pause into the slow movement.

Mr. Persinger will play the last two movements.

## SPANISH CAPRICE ("CAPRICCIO ESPAGNOL")

**Nicholas A. Rimsky-Korsakow**
Born Mar. 18, 1844, at Tikhvin (Novgorod)
Died June 21, 1908, at Petrograd

THIS caprice on Spanish themes, by the Russian composer Rimsky-Korsakow had its first performance at Petrograd, October 31, 1887, the composer conducting. It is made up of five movements which, however, are played without pause.

I. "Alborada." This word has several meanings, all, however, connected with dawn or morning. In the sense employed by the composer it indicates a morning serenade.

II. Variations. There are five variations, the horns giving out the theme.

III. "Alborada." This is a repetition of the first number but in a different key and with different orchestration.

IV. Scene and Gypsy Song. The "scene" is a succession of five *cadenzas;* the first a sort of fanfare *cadenza* (drums, horns and trumpets); the second for solo violin, repeated by flute and clarinet; the third for flute over a roll on the tympani; the fourth for clarinet with a roll on the cymbals; the fifth for harp and triangle. After a harp *glissando* the Gypsy song begins, and passes without pause into the final number (No. 5).

V. "Fandango of the Asturias." The fandango is an old dance, and is very wild and unrestrained in character. The "Asturias," a principality of Spain, was the "refuge of the aborigines;" neither the Romans nor the Moors conquered it.

Towards the end of this number the "Alborada" is repeated as a *coda.*

UNIVERSITY OF CALIFORNIA

# The San Francisco Symphony Orchestra

ALFRED HERTZ, *Conductor*

HARMON GYMNASIUM

WEDNESDAY, MARCH 28, 1917, 8:15 P.M.

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## PROGRAMME

1. Symphony in B minor (Unfinished) ..... *Schubert*
2. Overture, "Euryanthe" ..... *Weber*
3. Prelude, "Le Deluge" ..... *Saint-Saëns*
   Violin obligato by Mr. LOUIS PERSINGER
4. Prelude, "Lohengrin" ..... *Wagner*
5. (*a*) Danse des Sylphs, from "The Damnation of Faust" ..... *Berlioz*
   (*b*) Anitra's Dance, from the "Peer Gynt" Suite ..... *Grieg*
   (*c*) Marionettes ..... *Glazounow*
6. Dream Pantomime, from "Hansel and Gretel" ..... *Humperdinck*
7. Waltz, On the Beautiful Blue Danube ..... *Strauss*

## Symphony No. 8, in B Minor (unfinished) ..... *Franz Schubert*

Of Schubert's nine symphonies, the first of which was written when he was but seventeen and the last but eight months before his death at the early age of thirty-one, none was performed during his lifetime, and only the last two are at all familiar. The eighth, which bears the date "Vienna, Oct. 30, 1822," is only a fragment, consisting of two movements complete and nine bars of a Scherzo; but what was written is so beautiful in ideas and perfect in form that it is impossible to guess why Schubert abandoned it. After lying unknown for forty-three years, the manuscript was discovered in Gratz in 1865, and in the same year was given its first production in Vienna. No work in orchestral literature has received more unstinted praise for pure melodic beauty and picturesque orchestration than this fragmentary work by the romantic Viennese master.

Upton thus analyzes the two movements completed: "The Allegro opens at once and without introduction with an impressive subject given out by the 'cellos and basses. At its close the oboes and clarinets take up a melodious theme, pianissimo, the violins accompanying it in an agitated manner. After a short development of this theme the 'cellos enter with a melody which will never cease to fascinate the hearer with its wonderful beauty and grace of motion. After its repetition by the violins in octaves there comes a pause followed by a most passionate declaration in the minor, as if to drown the memory of the former moment of happiness. The beautiful theme again returns, however, and the first part of the movement closes with a struggle between these expressions of perfect happiness and wild passion. The second part opens with the original subject varied for the basses, which is grandly developed amid full orchestral outbursts up to a powerful climax. As it dies away, the first theme re-enters, and is again treated with charming variety, the whole closing with another climax in which the opening subject forms the material of the Coda.

"The Andante begins with an introductory passage for the horns and bassoons, the double basses accompanying pizzicato, leading up to another lovely theme given out by the violins. After a striking development of this theme, the second subject is stated by the clarinets with string accompaniment, repeated by the oboe with the addition of a new phrase, in which the flute joins. The whole orchestra follows with stately harmony, succeeded by an episode which leads up to a new treatment of the second theme by the strings. Then follows the customary repetition in brilliant detail. The Coda is full of melodious beauty, and closes this delightful work."

## Overture to "Euryanthe" ..... *Carl Maria von Weber*

As the overture sketches the principal situations in the opera, a knowledge of its plot is necessary for its appreciation.

At the court of King Louis of France, Count Adolar sings of the beauty and virtue of Euryanthe, his betrothed. Count Lysiart sneeringly boasts that he can win her favor, and Adolar challenges him to bring proof, staking his fortune on her fidelity.—In her castle at Nevers Euryanthe has given refuge to Eglantine, who is herself in love with Adolar and has determined to supplant her benefactor in his affections. She therefore plots with Lysiart, who had signally failed to win any favor from Euryanthe, and worms from her a secret that Adolar had confided to her alone: on the death of her lover his sister had committed suicide by drinking poison from a ring, and can find no rest in her tomb until the ring, which lies by her, has been wet with the tears of an innocent and injured maiden.—Eglantine abstracts the ring from the tomb and gives it to Lysiart, who shows it to Adolar as proof of Euryanthe's disloyalty. Believing her guilty, Adolar drags Euryanthe to a wilderness with the intention of killing her.—In the wilderness they are attacked by a monstrous serpent, and to save Adolar Euryanthe throws herself between it and him. Adolar succeeds in killing the monster, but decides instead of slaying her who had risked her life to save his to leave her to her fate. She

is found by the king, who is hunting in the wilderness; tells him of the treachery of Eglantine, and is by him taken to his palace.—Adolar, who has begun to suspect that he has been imposed upon, meets the wedding procession of Eglantine and Lysiart and challenges him. They are interrupted by the entrance of the king, who announces that Euryanthe has died. Eglantine at once declares her love for Adolar, and Lysiart in fury kills her. Euryanthe, who had merely fainted, appears; explanations follow, the lovers are reunited, and Lysiart is led away to the scaffold.

The overture, which is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings, commences impetuously (Allegro marcato, con molto fuoco, E flat major, 4–4 time) with a beautiful theme in the strings. The subject contains a second section, omitted in the Recapitulation, which appears eight bars after the beginning of the piece, and in the wind instruments. This theme, which is drawn from the first act, forms part of Adolar's aria, "Ich bau auf Gott und meine Euryanthe." The second theme, in B flat major, is announced by the first violins in a tender melody taken from an aria of Adolar, "Wehen mir Lüfte Ruh," in the second act. Material from the first portion of the principal theme returns fortissimo. Following a diminuendo, this section of the work ends. Following a pause, fifteen measures of slow movement (Largo) are interpolated, during which it was Weber's intention to have shown a tableau of Euryanthe kneeling in prayer in the tomb of the suicide, whose ghost hovered above the coffin. Following the Largo appears the development section (Assai moderato), a working out of the second portion of the principal theme, inverted, in the basses, and imitated in a fugato by the second violins and violas. A recapitulation succeeds this. The fiery principal theme is given out as before. The second subject, now in E flat, is presented fortissimo by the first violins. A brilliant coda concludes the work.

Prelude to "Le Deluge" ..... *Camille Saint-Saëns*

This prelude introduces a biblical opera less known than the same composer's "Samson and Delilah," and reflects in great measure its moods and purposes.

Prelude to "Lohengrin" ..... *Richard Wagner*

This prelude, one of the most beautiful of Wagner's works, was characterized by Liszt as "a kind of magic formula which, like a mysterious initiation, prepares the soul for the sight of unaccustomed things and of a higher signification than of our terrestrial life." Wagner himself wrote a programme analysis of it, of which the following is a condensation:

"Out of the clear blue ether of the sky there seems to condense a wonderful, yet at first hardly perceptible, vision; and out of this there gradually emerges, ever more and more clearly, an angel host bearing in its midst the sacred Grail. As it approaches earth it pours out exquisite odors, like streams of gold, ravishing the senses of the beholder. The glory of the vision grows and grows until it seems as if the rapture must be shattered and dispersed by the very vehemence of its own expansion. The vision draws nearer and the climax is reached when at last the Grail is revealed in all its glorious reality, radiating fiery beams, and shaking the soul with emotion. The beholder sinks on his knees in adoring self-annihilation. The Grail pours out its light on him like a benediction and consecrates him to its service; then the flames gradually die away, and the angel host soars up again to the ethereal heights in tender joy, having made pure once more the hearts of men by the sacred blessings of the Grail."

Danse des Sylphs ..... *Hector Berlioz*

Berlioz's "La Damnation de Faust" (Opus 24), though a failure when first produced, under the composer's direction, at the Opera Comique in Paris in 1846, soon after achieved great success and is today probably the most popular of all his works. "The Dance of the Sylphs" takes place while Faust, who has been lulled to sleep by the songs of the gnomes and sylphs, dreams of Marguerite.

Anitra's Dance ..... *Edvard Grieg*

In 1876, nine years after its publication, Ibsen's "Peer Gynt," greatly abbreviated, received its initial presentation. From the incidental music that he composed for this Grieg later drew four pieces—"Morning," "Aase's Death," "Anitra's Dance," and "In the Hall of the Mountain King"—and gave them the form of an orchestral suite.

In the course of his attempt to realize his dream of becoming the emperor of the world Peer Gynt makes his way to the African desert, where his Turkish disguise causes him to be received as the Prophet. In the tent of a Bedouin chief he lolls on cushions, sipping coffee and smoking a long pipe, while Anitra, the daughter of the chief, and her maidens dance before him. The dance music (Tempo di Mazurka, A minor, 3–4 time) is written for strings and triangle only.

Marionettes ..... *Alexandre Glazounow*

This ballet is a charmingly picturesque number from the suite "Scenes de Ballet," Opus 52.

Dream Pantomime, "Hansel and Gretel" ..... *Engelbert Humperdinck*

Intending originally merely to write a few simple melodies to accompany a dramatization of Grimm's fairy story that his sister had made for the entertainment of her children, Humperdinck became interested in the work, and, employing the musical methods of Wagner, produced what Siegfried Wagner termed, notwithstanding its childishness and simplicity, the most important German opera since "Parsifal."

Having been sent into the forest by their mother to gather strawberries, the children get lost. The Sandman strews sand in their eyes and sings them to sleep with a lullaby. During their sleep angels descend from heaven and perform a stately dance around them.

Waltz, "On the Beautiful Blue Danube" ..... *Johann Strauss*

The genius of a famous musical family of Vienna, the composer th[illegible] famous waltz is in a class by himself. Of his numerous [illegible]rks [illegible]n dance form this is undoubtedly the pearl. Written orig[illegible]al[illegible]y [illegible]as a chorus, in this form it was not a success; but in its [illegible]strum[illegible]ental form it at once found favor, and it is today probably [illegible]e most widely known and popular of all waltzes. Brahms is said [illegible] have written the opening b[illegible]rs in an autograph album, with the words, "Unfortunately not by Johannes Brahms." Hans von Bülow first set the example of placing this waltz on concert programmes.

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**NOTICE**

The Musical and Dramatic Committee of the University of California announces the seventh annual Good Friday concert, including Rossini's "Stabat Mater," under the direction of the University Choragus, Paul Steindorff, in the Greek Theatre on the afternoon of Friday, April 6, 1917, at 3:15.

Soloists: Johanna Kristoffy, soprano; Anna Miller Wood Harvey, contralto; Hugh J. Williams, tenor; Henry L. Perry, bass; Mildred Wright, violinist.

Chorus of two hundred from the San Francisco Choral Society, the Wednesday Morning Choral of Oakland, and the Berkeley Oratorio Society.

Symphony orchestra of fifty.

Admission, 50 cents; reserved seats, 75 cents and $1.

Tickets will be on sale on and after Saturday, March 31, at Sherman, Clay & Co.'s, San Francisco and Oakland, and the Associated Students' Store, Tupper & Reed's, the Glessner-Morse Co.'s, the Sign of the Bear, and Sadler's, Berkeley.